DON FREUND'S *SKY SCRAPINGS* AND *LOUDER THAN WORDS:* A PERFORMER'S GUIDE

by

Adam McCord

Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music
Indiana University
December 2015

Accepted by the faculty of the
Indiana University Jacobs School of Music,
in partial fulfillment of the requirements for the degree
Doctor of Music

Doctoral Committee

_____
Thomas Walsh, Research Director and Chair

_____
J. Peter Burkholder

_____
Kathryn Lukas

_____
Otis Murphy

December 2, 2015

ACKNOWLEDGEMENTS

This document was a long time in the making, and there are many people to thank along the way.

This entire document would be not be possible had it not been for Don Freund and his affinity for the saxophone; his openness in supplying so much information about himself and his music made this all the easier to tackle. We as saxophonists are so very fortunate to have such a unique voice wanting to write the dynamic pieces he does for us, *Sky Scrapings* and *Louder than Words* being but two examples.

To my committee, Dr. Otis Murphy, Prof. Kathryn Lukas, Dr. Peter Burkholder, and my research director, Dr. Tom Walsh. I very much appreciate your guidance and patience as I have worked toward completing this document and my degree. Otis, you have been an inspiring mentor for me during my time at IU. Tom, your great assistance in coaching me through this document, from its genesis to its completion, was invaluable.

To Drs. Robert and Sheilah Conard and the entire Day family for providing me initial encouragement and feedback. Your editorial perspective helped me immensely!

To Dr. Mike Mattison and the Writing Center at Wittenberg University, your week-long summer writing boot camp provided me an atmosphere to put the bulk of my research and ideas to paper; it was inspiring to be immersed with other faculty pushing for progress, whether for publication or another scholarly goal.

To saxophonists and friends Paul Tucker and Dana Booher for providing expert insight into the tenor saxophone part for *Louder than Words*.

To my parents, brother, and sister, you have always supported me with my musical pursuits, and I am overjoyed to finally share in the completion of this degree with all of you. Specifically to my parents, your encouragement has been a driving force behind the completion of this degree, and I know I couldn't have done so without your help. To my mother, your babysitting during these last days of writing and revision gave me the much-needed time to complete this.

To my daughter Alice and son Henry, I hope you always have a love for music, no matter your pursuits.

And lastly—and most importantly—to my wife, Emily, who has been by my side all along the way: you have been my partner throughout all of this, and I couldn't have made it through without you. Thank you for your support and strength.

TABLE OF CONTENTS

LIST OF MUSICAL EXAMPLES

(All examples, including the saxophone parts, are in concert pitch)

LIST OF TABLES

LIST OF APPENDICES

CHAPTER 1: INTRODUCTION

Don Freund Biography

Don Freund was born in Pittsburgh, Pennsylvania, on November 15, 1947. Before his family had purchased their first piano, Freund had already immersed himself in classical recorded music, notably Tchaikovsky, whose name he was able to spell "as soon as [he] knew the alphabet."[1] In the mid-twentieth century, many ordinary Americans without a background in music developed a keen interest in classical music. This new musical consciousness was attributable in large part to Leonard Bernstein's televised series of *Omnibus* music lectures broadcast between 1952 and 1961. Also contributing to this mid-century awakening of interest in classical music were the popular Columbia Orchestra's bicentennial recordings of Mozart symphonies under the direction of Bruno Walter. With the aid of these resources, Freund recognized from a very early age that he was destined to be a composer.

As a student at a Catholic school and a participant in the school's choir, Freund formed an important association with vocal music. "Every time someone would die we'd go over and sing the Latin Gregorian Requiem," he confided in an interview.[2] The music teacher at the Catholic school had attended Duquesne University, and through this association Freund was able to connect with one of the history professors there. At the age of twelve, Freund showed his teacher one of his earliest compositions, a *Pater Noster*. On the basis of this early work, he was recommended to study with Ferguson Webster on piano, "a musician beyond any other piano teacher I have met in my life," he

[1] Don Freund, interview by author, June 20, 2010.
[2] Ibid.

stated later.[3] With Webster, Freund underwent an ambitious and rigorous piano routine, and from the ages of twelve to eighteen Freund learned Bach's *Well-Tempered Clavier*, all of the French and English Suites, and the two-part and three-part Inventions, as well as many works from the classical era, including Haydn sonatas, Mozart sonatas, and Beethoven sonatas and concerti. Contemporary works were also important to Freund at this time, especially Bartok's *Mikrokosmos* and Berg's Piano Sonata, op. 1. While still in high school, he performed Mozart's D minor Piano Concerto with the Pittsburgh Symphony Orchestra. Although dedicated to classical music, Freund also embraced the music of popular favorites like the Beatles, and he even participated in a rock band during high school. If there was one flaw with studying with Ferguson Webster, Freund reflects, it is that he wanted Freund to stay close to home.

In the fall of 1966 after graduating from high school, Freund enrolled with full scholarship at Duquesne University to study Piano Performance and Music Composition. At Duquesne, he studied piano with Louis Pollak and composition with James Willcox Jenkins. In the summer of 1968, he studied at the Aspen Music Center where he had lessons with Darius Milhaud. Freund then enrolled at the Eastman School of Music, earning the Master of Music degree in 1970 and the Doctor of Musical Arts in Composition in 1972. His composition teachers at Eastman were Samuel Adler, Warren Benson, and Wayne Barlow; he also studied conducting with Donald Hunsberger. At the Eastman School of Music, he was awarded the Hanson Prize in 1970 for his *Piano Concerto* and in 1972 the McCurdy Award as the Outstanding Graduate Composition Student.

[3] Ibid.

Freund accepted his first academic post at Memphis State University in 1972 as chairman of the Composition Department and the founder and director of MSU's Annual New Music Festival where he was responsible for programming nearly one thousand new American works. At MSU Freund began his collaboration with "long-time saxophone muse" Allen Rippe who inspired several of Freund's early saxophone compositions, including *Killing Time* and *Edge*. In 1992, after twenty years at MSU, Freund accepted the position of Professor of Composition at Indiana University.[4]

Freund has several awards and recognitions to his credit, including the Aspen Prize, twenty-five ASCAP Awards (1978-97), the Memphis State University Distinguished Research Award in 1986, the 1992 MacGeorge Fellowship from the University of Melbourne, Australia, and a Guggenheim Foundation Fellowship in 2005. He has received several grants and commissions from the National Endowment for the Arts (*Cello Concerto*, 1979; *Passion with Tropes*, 1983), the Verdehr Trio (*Triomusic*, 1980), the International Viola Congress (*Fanfare for Violas*, 1995), a consortium from Baldwin-Wallace Conservatory, Indiana University, and Florida State University (*Beyond the Brass Gates*, 1998), and the Indiana University Arts and Humanities Initiative (*Earthdance Concerto*, 2001). Recent performances of Freund's works include those by the Brevard Festival Orchestra, the Kansas City Symphony, the Aspen Music Festival, the Cleveland Chamber Symphony, the Pittsburgh New Music Ensemble, the San Francisco Symphony, and the Ensemble Zellig.

Several recordings are available of Freund's works, including the recent CD releases *Triomusic* by the Verdehr Trio (Crystal Records), *Jug Blues & Fat Pickin'* by the Cincinnati Conservatory of Music Wind Ensemble (Klavier Records), *Pentecost* and

[4] In 1994 Memphis State University became the University of Memphis.

Hard Cells by the Indiana University New Music Ensemble, *Radical Light* by the Bowling Green Philharmonia (Albany Records), as well as *Rough and Tumble* by the Pastiche Ensemble (ACF-Innova Records), and *Backyard Songs* by the Jubal Trio (CRI Records).

Also an active pianist, Freund has performed his own *Earthdance Concerto* with wind ensembles at Florida State University, West Virginia University, and Bowling Green State University. In April of 2012 Freund released a three-disc CD and DVD set on the Navona label titled *The Well-Tempered Clavier, Book 1: A Composer's Approach* where he analyzes Johann Sebastian Bach's music from a "composer-centric" point of view to "provide deeper insight into the master's works and his process of composition."[5]

Works for Saxophone

As of 2015, Don Freund has composed sixteen works for saxophone. These works include *Killing Time* for amplified alto saxophone, amplified piano, and tape (1980), *Edge: Saxophone Quartet* (1984), *Episode* for alto saxophone and Casio MT 70 synthesizer (1985), *Winter Canons (The Synergism Version*) for flute, violin, alto saxophone (or clarinet), and synthesizer (1986), *Elles: Music for a Lithographic Slide Show* for violin, alto saxophone, horn, and synthesizer (1989), *The White Butterfly* (after the painting by Odilon Redon) for violin, alto saxophone, horn, and synthesizer (1990), *Passages: Six Movements for Dance* for alto saxophone, horn, and synthesizer (1991), *Good Morning Melbourne* for violin, flute, clarinet, alto saxophone, horn, trombone, and

[5] Don Freund, "Composition Lessons with J. S. Bach," http://www.youtube.com/watch?feature=player_embedded&v=7vuL8Ifl7bM (accessed May 31, 2012).

synthesizer (1992), *Southwinds* for piccolo, 4 flutes, alto flute, 2 oboes, 5 clarinets, 2 horns, tenor saxophone, baritone saxophone, and bassoon (1994), *Rough and Tumble* for clarinet (or alto saxophone), trumpet, piano, and percussion (1996), *Sky Scrapings* for alto saxophone and piano (1997), *Louder than Words* for alto saxophone (or trumpet), tenor saxophone (or bassoon), and piano (2001; trumpet version 2003), *ON AGAIN, off again* for alto saxophone solo (2004), *Sunscapes: Concerto for Alto Saxophone and Orchestra* (2006), *No pressure to be a Giraffe* for flute, clarinet, alto saxophone, and cello (2014), and *Random Acts of Kindness* for soprano saxophone and piano (2015). Other works including saxophone are his numerous wind band pieces, including *Jug Blues and Fat Pickin'* (1986), *Spinning Rounds* (1993), *Beyond the Brass Gates* (1998), and *Earthdance Concerto* (2001), and he also includes an alto saxophone in the orchestration of his *Flute Concerto in Three Reels* (2003).

Literature Review

Several electronic resources serve to give the researcher information about Don Freund's work and his compositional process. Among these resources is the interactive score/video/commentary website *Instrument Studies for Eyes and Ears*, developed in 2006 through an Instructional Media Development Grant from Instructional Support Services from the Office of Dean of the Faculties at Indiana University.[6] Here he discusses all four main saxophones, soprano through baritone, from a composer's

[6] Don Freund, "Instrument Studies for Eyes and Ears 2006," http://www.music.indiana.edu/department/composition/isfee/ (accessed June 1, 2012).

viewpoint, including Range & Registers, Trills & Tremolos, Register Colors, Passage, and Articulation Colors. He also includes examples of scores and performance videos of each instrument to bolster his lessons. In the Summer of 2010 Freund produced a 32-part video lecture series, "Composition Lessons with J. S. Bach," using color-coded scores and piano excerpts "to make Bach's *Well-Tempered Clavier, Book 1* a living creative experience."[7] In the videos available on YouTube, Freund analyzes Bach's music to give even "up-to-date" composers lessons on composition. An article by Freund titled "Guiding Young Composers" published in the Philosophy of Music Education Review in Spring 2011 also helps to codify his philosophy of composition as he offers unique advice to educators on how to incorporate composition into classroom instruction.[8] In 2012, an eight-part YouTube series funded by the California State University at Fresno and produced by Benjamin Boone features Freund lecturing on his concept of the "Spectrum of Fifths," a linear "genealogy chart" of pitch relationships that he uses to color his compositions that is a different interpretation of the traditional Circle of Fifths.[9]

Several recordings of the two pieces analyzed in this document are available. An Arizona University recording, released in 2007, entitled, *Sky Scrapings: Saxophone Music of Don Freund*, features saxophonist Thomas Walsh and Freund performing *Sky Scrapings* and saxophonist Joseph Lulloff, bassoonist Barrick Stees, and pianist Jun Okada performing *Louder than Words*. Also in 2007 *Louder than Words* was recorded by Kenneth Tse (alto saxophone), Benjamin Coelho (bassoon), and Alan Huckleberry (piano) for Crystal Records. In 2006 this same composition, arranged for alto saxophone,

[7] Freund, "Composition Lessons with J. S. Bach."
[8] Don Freund, "Guiding Young Composers," *Philosophy of Music Education Review*, Vol. 19, No. 1, (Spring 2011): 67-79.
[9] Don Freund, "Don Freund's Spectrum of 5ths," http://www.youtube.com/watch?v=Yga8EEAQFqM&feature=player_embedded (accessed 13 May 2013).

tenor saxophone, and piano, was recorded on the Red Clay Records label by Susan Fancher (alto saxophone), Steven Stusek (tenor saxophone), and Inara Zandmane (piano).

Scope of This Study

This document aims to explore from a performer's viewpoint two of Freund's pieces for saxophone: *Sky Scrapings* and *Louder than Words*; it is meant for saxophonists who are preparing these works for performance as well as for teachers who intend to instruct them. The study also includes information on Freund's life, his compositional style and process, and the form and analysis of each of his two above mentioned works. Finally, the study will provide performance considerations of the compositions and the author's insights into a more effective and informed presentation of Freund's music.

Methodology and Organization

Information about the genesis and evolution of each piece was garnered through several resources: electronic resources on the composer's compositional pedagogy and philosophy, interviews with the composer, and interviews with the saxophonists who provided the inspiration for each of the works (see Appendix 1). Chapter 1 provides Freund's biography and his works for saxophone. Chapter 2 looks into his compositional process, output, and philosophy. Chapter 3 discusses *Sky Scrapings* and Chapter 4

discusses *Louder than Words*, with both chapters including formal analyses and considerations for performance. Chapter 5 provides a summary of the information presented in the previous chapters.

CHAPTER 2: COMPOSITIONAL PHILOSOPHY, OUTPUT, AND PROCESS

Compositional Philosophy

In introducing his 2010 YouTube 32-part lecture series titled, "Composition Lessons with J. S. Bach," Freund states, "As a composer and a composition teacher, I tend to look at everything that goes on in life as a composition lesson."[1] And, in his essay "Guiding Young Composers," Freund states that music is "potentially the most powerful, abstract, subliminal, portable, multi-dimensional, mercurial, and memorable form of art."[2] By looking into the past and to the music of J. S. Bach, Freund finds that Bach as a composer "seemed to my eyes what I am as a composer," and he frequently alludes to the similarity between his own compositional priorities and Bach's.[3]

Perception of music, the way in which humans naturally react to pieces, is one of the themes explored in Freund's research into the music of J. S. Bach to illustrate and amplify his own values. In his own music, Freund notes that "More than anything I want the listeners to react to composition as an active, dynamic experience full of critical choices." He explains:

> Psycho-acoustically we are engineered to hear high and low and fast and slow and loud and soft and thick and thin in a lot of the same ways. And the way the composer handles this, whether it is Stockhausen or Bach, I think it has to take into account what the human perception can deal with in terms of information density and in terms of how all of these parameters are presented to you.[4]

---

[1] Freund, "Composition Lessons with J. S. Bach."
[2] Freund, "Guiding Young Composers," 69.
[3] Freund, "Composition Lessons with J. S. Bach."
[4] Freund. "Guiding Young Composers," 69.

Freund notes his tendency to have a predominance of fast musical passages throughout many of his compositions and explains:

> Writing fast music has been something of a preoccupation with me throughout my life as a composer. What is particularly important in fast music is that the meaning of the composition is not measured by how much dense information there is in every note. The meaning comes from how the flow of information density is controlled over time. The composer must have a sense of how the listener is processing the music.[5]

On how the listener processes music, he continues: "Perception is the key word in my approach." Freund creates a sense of "information density" in his music, something he states is ninety percent of his compositional thought.

> Once you have the ideas, how do you create an experience for the listener? For me, that experience is all about timing, and timing expresses itself in the way information is perceived. . . . It's about how long you hold onto something before you let it go. When you go from one thing to another, how sharp are the edges, how sharp are the contrasts between things, when do you need counterpoint, when do you need harmonic activity, when do you want rhythm. I think part of the information is not just sheer density on a two-dimensional scale, but I think music is basically four- or five- or six-dimensional. That as you're perceiving it, you're hearing—sometimes articulation is becoming important, sometimes the melody becomes important, sometimes the harmony becomes important—all of these things operating in their own dimension but working in tandem but reorganizing themselves in their hierarchy, in their significance, and how that hierarchy is being articulated. To somehow have a five-dimensional world and see the experience that the listener goes through hearing a piece of music, that's what I think composition is, working in that sphere.[6]

Freund indicates that his attention to musical perception results in music that is "structured around how humans hear and process musical ideas."

> Musical sounds are almost always perceived in their relationship to a specific articulation of the passing of time. A melody joins pitches and rhythms together in a way that creates a unique and memorable shaping of time. . . . A melody ultimately only exists in the minds of its performers and listeners and occupies a place in the brain and soul where it is embedded more deeply and distinctly than any other kind of human experience.[7]

---

[5] Don Freund, e-mail message to author, May 29, 2013.
[6] Don Freund, interview by author, June 12, 2013.
[7] Freund, "Guiding Young Composers," 69.

Furthermore, Freund is interested in the constant evolution of a piece as it is perceived over time, something he refers to as departure:

> Things in life and in music just never actually stay frozen. There's always this sense of every time you hear it, it's different. Your listener's perspective is always changing. That's what excites me a lot as a composer. You recognize the things being repeated, but you also recognize that this time is different from every other time you've heard it.[8]

Interestingly, Freund reflects on his over fifty years of musical composition and concludes that his musical output is without stylistic periods. He feels his music has been the same style across many years of his career—"combining raw, elemental, rock and roll, noisiness that I like in music with a little more refinement and elegance":

> It's funny—I've been writing music for fifty years now, I have compositions that I feel are pretty much me. I don't know whether I should feel bad or good about the fact that there's not an awful lot of period changing. I can't really say "and then I went through this style, and then there was this style"—I don't see very much of that happening. . . . Generally it could have been the same kind of thing if I tried to do that twenty years ago.[9]

Regarding the question often asked of composers, whether they produce either harmonically tonal or atonal music, Freund offers a unique perspective, here placing more emphasis on the role of rhythm and time in composing as the primary element in his music:

> I really think that this question about tonality is not a good way to identify what a composer is creating. So when I am asked if I'm a tonal composer I answer by saying: I am a metrical composer. This is because I think my music—maybe all music—is much more about the processing of rhythm and time than about pitch.[10]

As a metric composer, Freund exploits the role of rhythm in a similar way to how he exploits harmony, depending on the demands of each section. At times rhythms are clear

[8] Freund, e-mail, May 29, 2013.
[9] Ibid.
[10] Ibid.

and orderly, falling into simple divisions of meter, and at other times the rhythms are "deliberately a-metric."[11]

The harmonies in Freund's music are frequently challenging to categorize. At times he bases his approach on "functional jazzy chord progressions":

> . . . always with some added things to give them their own personality, have semi-familiar chords but make them heard in a different light, either by the progression or by added tones. A lot of the stuff that doesn't really belong in the standard vocabulary is because of voice leading. I like to add a lot of chromatic voice leading that leads to interesting sonorities that you wouldn't arrive at except because of the voice leading.[12]

Overall, much of Freund's harmonic vocabulary can be divided into three main categories: modal, bitonal or even polytonal, and heavily chromatic or dissonant, which Freund describes as "astringent, noisy stuff." Freund explains:

> Concerning my harmonic vocabulary, my intention is to be all over the map, choosing the approach to harmony that best fits the function of the section. This isn't a new idea: I think classical composers used very different approaches to harmony (and tonality) depending (for example) on what section of a sonata-allegro form movement they were in.[13]

In the YouTube series "Composition Lessons with J. S. Bach," Freund discusses the many problems that face the composer, "someone who is basically thinking all the time about what he or she can do with the sound world they are dealing with."[14] In studying the *Well-Tempered Clavier*, Freund found that Bach's music provides clues for handling the essential problems a composer faces:

> In the act of composing, problems lead to unexpected solutions, limitations focus creative energy, and filling the gap between the potentials of the initial vision and its final realization becomes a journey full of searching, discovery, critical choice-making, fierce determination, frustration, and fulfillment.[15]

---

[11] Don Freund, e-mail message to author, November 17, 2015.
[12] Freund, interview, June 12, 2013.
[13] Freund, e-mail, November 17, 2015.
[14] Freund, e-mail, May 29, 2013.
[15] Ibid.

A successful musical composition, Freund notes, should not strive for absolute perfection:

> A work of art shouldn't be viewed as some marveled perfection given to us by the gods. I think if I ever heard an absolutely perfect piece, I'd be bored to tears. I don't think that's what composition is about. I don't think that's what our western art music is about. What's interesting is to look at composition as a work, as a thinking, choosing, struggling, sweating, and occasionally exalting human being. . . . I think what is fascinating to me is a work of art's particularity, its individuality, its beguiling and profound uniqueness, the problems the creator must have found in articulating these visions as well as the solutions that he or she eventually came up with.[16]

Ultimately, Freund relates his compositional philosophy to current times, emphasizing that:

> For me, music must deal with life as we know it—it should address the violence, the dark side of human passion, the capriciousness of fate. Our music should reflect our twenty-first century minds; our experiences with film, TV, radio, and the internet have flooded our senses in ways that would have been unimaginable a short time ago. . . . This is what I want to say as a composer: Our world is filled with an exhilarating array of beautiful, fascinating, terrifying things.[17]

In his 2011 article, "Guiding Young Composers," Freund offers a great deal of information for classroom music teachers on how to encourage the act of composing in their young students. He describes creativity, the genesis of music composition, as a gift inherent in every individual, "not a gift bestowed on exceptionally talented individuals who then instinctively produce great works of art to amaze and entertain uncreative minds." He continues that creativity is "the quality that most critically defines our humanity, and our destiny as a species. But it is also a technique, a skill that must be developed."

> I believe it can be argued that . . . creativity as exercised in the art of music composition involves the highest level of freedom from implied comparisons with representational realism. . . . In music composition there is no way a creative work

[16] Freund, "Composition Lessons with J. S. Bach."
[17] Freund, e-mail, May 29, 2013.

> can be judged based on how faithfully the product reflects an object or experience in the real world; a composition can be valued only in terms of how well its ideas engage the listener in music's own non-referential world.[18]

In his own compositional technique, Freund has developed a unique take on the theoretical model of the Circle of Fifths, something he terms the "Spectrum of Fifths." As shown in Table 2.1, Freund sees the Spectrum of Fifths as a "genealogy chart" of pitch relationships where "generations" of pitches can be generated through "parent" and "child" relationships that are "relatively sharp or relatively flat to each other."[19]

Table 2.1: Spectrum of Fifths

flat infinity <= **Db—Ab—Eb—Bb—F—C—G—D—A—E—B—F#** => *sharp infinity*

For example, the "parent" pitch of C can generate the pitch of G, its "child," as well as the "grandchild" (D) and "great-grandchild" (A) pitches; the pitch of F can serve in this sense as the "grandparent" pitch, and so on. Darkness or sharpness of timbre can be defined by the pitch's relationship on the spectrum, where notes generated toward the "sharp infinity" are perceived as brighter and notes generated toward the "flat infinity" are perceived as darker. The YouTube series features several excerpts, from a Machaut ballade to a Bach prelude to simple melodies, to relate tone color, modes, and scales to this universal concept of a linear pitch-generating spectrum. For example, the B Locrian mode (BCDEFGA) is produced from adjacent diatonic relationships solely to the left side of the spectrum, or toward "flat infinity," and therefore is perceived as very dark in timbre, while the D Dorian mode (DEFGABC) contains adjacent diatonic relationships to

[18] Freund, "Guiding Young Composers," 68.
[19] Freund, "Don Freund's Spectrum of 5ths."

the left (three "dark" notes) and to the right (three "bright" notes) of the established pitch, as shown in see Table 2.2. As Freund explains, "our sense of the color is being modulated by our point of view, which can be created by the note we start on, the note we put in the brass to hold on to, anything that makes a note important."[20]

Table 2.2: Spectrum of Fifths excerpt

Bb—F—C—G—D—A—E—B—F#

Expanding on this idea, Freund notes that the Spectrum of Fifths is basically a description of how people intuitively listen to music:

> I feel that all music, from Gregorian chant to Xenakis, still has this sense that the ear has a hierarchy: it hears pitches when they are going sharp [rising], or more going toward sharp keys, or more toward flat keys. You can hear that kind of motion. It's something psychological, so it can be defeated: for example, if you play whole tone music, you pretty much destroy that sense of sharpness and flatness quality, if something is totally chromatic, your ear just sort of gives up. If something is really totally chromatic and suddenly there's a perfect fifth, wow! That really sticks out because your ear just immediately is drawn into whatever is doing that. For me, it's a recognition of a way that we hear, just like we hear some notes are higher, some notes are lower, and we hear that some notes are faster and some notes are slower, I also feel that we hear some notes are sharper or flatter according to that spectrum. The only trouble with that terminology is sharpness and flatness can also mean intonation. I'm not talking about intonation. When I'm talking about the spectrum I am talking about if you look at that Spectrum of Fifths [diagram] laid out according to fifths is the flatness or sharpness that I'm referring to.[21]

Importantly, Freund makes clear that the Spectrum of Fifths concept is not something applied as a system of composition:

> It is something that I apply sort of as a color chart, like the way a painter might add a little more blue or red to their colors to get the color they are looking for. I use the spectrum basically to decide when I'm writing which way my ear wants to

[20] Ibid.
[21] Freund, interview, June 12, 2013.

> go, and then I know how I can add pitches that I know will draw me in that direction.[22]

Freund states that he believes the concept arose from transposition, "through realizing that these are a series of relationships that can shift that spectrum like a sliding scale anywhere through the infinity of the spectrum as long as you choose 7, 8, 9 pitches that are closely related by perfect fifths, the ear is going to recognize within those adjacent pitches a relationship, a hierarchy."[23] Relating the Spectrum of Fifths concept with his emphasis on meter and rhythm, Freund sees both being tied to the same basic principle:

> What we should be interested in is people being able to recognize relationships. When you are talking about meter and rhythm, it's the relationship between a pattern of notes, or articulations of notes, or articulations of time, against a metrical grid, a metrical presupposition so that the listener is tapping their foot one way but the music is coming in relationship to that, but if you have either one without the other, it's meaningless. The meaning comes from the relationship between the way the patterns articulate time and your sense of time being measured metrically.[24]

Don Freund is also an accomplished and active pianist, and his role as a performer is intrinsic to his role as a composer:

> I think it's totally part of my personality. I don't think I could possibly be anything like the composer I am if I weren't totally informed by getting up there and playing. . . . It's the realization of what it is like playing music with somebody else and how your ear has to move away from your performance to matching your collaborator. I think that's something that a lot of composers don't understand when they're writing piano music in collaboration with other performers—if they don't play a lot of chamber music, I think composers just can never really grasp the difference between playing by yourself, playing your own music or even writing music for a particular instrument and the experience of trying to make that come together. . . . I think basically it means making sure that when you write piano parts into chamber music that you leave it incomplete, that it doesn't try to

[22] Ibid.
[23] Ibid.
[24] Ibid.

> do everything by itself, that it's basically something that complements the collaborator.[25]

Compositional Output

Freund's oeuvre contains varied output, ranging from Musical Theatre, Ballet, and Multimedia; Orchestra, Chamber Orchestra, and String Orchestra pieces; Wind Ensemble; Percussion Ensemble; Mixed Chamber Ensemble; Mixed Trios and Duos; Synthesizer and Chamber Ensemble; String Chamber Music; Woodwind Chamber Music; Brass Chamber Music; Unaccompanied Solo; Piano Solo, Piano Duo, and Organ Solo; Guitar Music; Keyboard Synthesizer Solos; Vocal Music, Chorus; Pop Vocal and Jazz Band; and Electro-Acoustic Music.

Freund has used the saxophone in many works, and when asked to articulate why he chooses the instrument for his compositions, he notes:

> Maybe the ultimate instrumental version of a song is to hear it played on the saxophone. I associate the saxophone as being the ultimate singing instrument, and next to the voice, may be the most vocal of all instruments. On the other hand, saxophone players are so damned good that I feel they can play anything. With most instruments, I am really very careful with the technical issues and try to make sure that I don't write fingering passages that might tangle them up or that don't lie well on the instrument, and somehow I feel that when I'm writing for saxophone I have carte blanche, as long as I stray not too far into the altissimo, I feel I can write pretty much any kind of finger pattern, and any saxophone player is going to say, "The harder it is, the more fun it'll be. I'll play it!" So, I don't spend the kind of thinking like I do when I'm writing for cello or violin or even brass instruments. I don't use that kind of thinking hardly at all when I am writing for saxophone.[26]

[25] Ibid.
[26] Ibid.

Compositional Process

In Freund's insightful 2011 article, "Guiding the Young Composer," he outlines three steps in the compositional process: "(1) Defining the materials and limits; (2) Exploring the possibilities; (3) Making choices and communicating the resulting music through some sort of notation."[27] While written to help bring music composition to a younger audience through the classroom, the article contains broad information that can apply to composers of any level, from "first-graders to doctoral composition students." The first step, "Defining the materials and limits," explains that by "setting limits that may at first glance seem hopelessly constraining," composers "can strengthen their compositional imagination by seeing the kind of engaging ideas and forms they can craft."[28] With specific regard to rhythm, he continues:

> In most cases composers, even the most advanced, sophisticated ones, should think of rhythm quantitatively rather than metrically when they are in the process of intuitively feeling and creating their rhythmic ideas. Only after they have decided how their rhythmic ideas sound and feel should they begin the very tricky job of finding the best notation. (This, by the way, is the biggest drawback to using a computer notation program to compose.) Once the limits have been set, we can move on.[29]

In "Exploring the possibilities," the second step in the compositional process outlined in his article, he describes this as the most fun and "creative" stage of composing, but also the phase that "rewards a disciplined, methodical approach to the creative process."[30] Rhythm can be varied, whether patterned or not patterned to ultimately create "drama and suspense" within the composition. Improvisation can also

[27] Freund, "Guiding Young Composers," 70.
[28] Ibid, 70.
[29] Ibid, 70.
[30] Ibid, 70.

be utilized during this stage as "a compositional tool . . . free from pre-ordained harmonies and phrasing."[31] He expands on this thought, saying:

> Improvisation is rarely totally "free." It can be very disciplined and sometimes works best when the options are severely limited. . . . When we are improvising, we are letting the music flow, more concerned with seeing where the music takes us than remembering where we have been. This feeling of natural flow and spontaneity is something we might want to emulate in our composed music. However, if we stumble upon an idea we would like to hear again, perhaps tweaked a bit to make it more engaging and memorable, we have passed from the world of improvisation to the world of composition. During the exploratory phase, composers spend much of the time with one foot in the improvisation world and the other in composition, although often the improvisation is only simply imagined in the composer's head. The composition begins when we try to capture an idea in some way, examine it, and begin to develop some notions about why it sounds the way it does and how we can use it in our piece.[32]

Freund asserts that as a composer, his task during this exploratory phase is "more than just coming up with some good ideas. We also want to identify what things about each idea give it that certain identity, how those things might be exploited or transferred, what function an idea could have in the overall scope of the piece."[33]

The final phase of music composition, "Making decisions," is where the composer finalizes the ideas first limited in the first stage and then explored in the second stage, creating the "definitive version of the work . . . that most effectively involves the performers and the listeners in the composer's vision."[34] He continues:

> There is a remarkable experience composers feel when they finally find the fleshed-out versions and contexts for the ideas that held their fascination during the sketching process, hammering out the details of timing, proportions, instrumentation, and all the other elements of the sound fabric that bring these ideas to life.[35]

[31] Ibid, 71.
[32] Ibid, 71-72.
[33] Ibid, 72.
[34] Ibid, 72.
[35] Ibid, 72.

CHAPTER 3: *SKY SCRAPINGS*

Background

In 1997, Freund composed *Sky Scrapings*, a serenade for alto saxophone and piano, for saxophonist and fellow Indiana University faculty member Eugene Rousseau. The five-movement piece reverts to the "classical instrumentation of alto saxophone and piano but is still electrified by jazz-rock influences and its 'subversive serenade' form," subversive in that "none of the material ends up going in the direction it appears to be pointed."[1] *Sky Scrapings* was premiered on October 20, 1997 in Bloomington, Indiana, with Eugene Rousseau on alto saxophone and the composer at the piano. About the genesis of *Sky Scrapings*, Freund recalls:

> I was thinking of the piece as a little more classical, a little more elegant, but it still has a lot of the raw stuff in it. [The piece is] aggressive, angular, nervous, mercurial, kind of violent, kind of willing to be an asshole, on the edge… and maybe that is my definition of saxophone, too, and that is why I like saxophone so much because it is my definition of what I like in music. I like that kind of edge and confrontational quality to it and also the bringing together of the different worlds, the pop world and the classical world. . . . This was my first real piano and saxophone piece, and it was designed to be something that works on a saxophone recital without having to bring out the bells and whistles.[2]

Freund states that, similar to other works of his, the form of *Sky Scrapings* is "always moving forward or 'departing,' not trying to return to the place from which it started. There are a few unexpected twists and sharp edges."[3]

---

[1] Don Freund, *Sky Scrapings*, http://donfreund.com/?page_id=58#SKY_SCRAPINGS, (accessed May 13, 2013).
[2] Freund, interview, June 12, 2013.
[3] Freund, e-mail, May 29, 2013.

1. *Transient Fixations*

Transient Fixations "begins as a rondo between a nonchalant opening tune and rougher, slightly faster music, but the movement prematurely dissolves in swirls of descending dissipation."[4] Regarding the title, Freund notes:

> It's a little bit of an oxymoron in that things appear and disappear in ways that are unpredictable—so that's the transient quality. There is a sense of fixation in that it becomes almost obsessive-compulsive and focused on these things.[5]

Form

As shown in Table 3.1, the form of *Transient Fixations* is ABA'CD. The tempo alternates between the quarter note equal to 100 (eighth note equals 200) and the quarter equal to 112.

Table 3.1: Form Diagram of *Sky Scrapings 1. Transient Fixations*[6]

A	B		A'	C	
a	b	Stop Time	a'	c	c'
1-13	14-21	22-27	28-42	43-48	49-56
C	A minor	F minor	C	Ab	Eb minor
qtr=100	qtr=112		qtr=100	qtr=112	

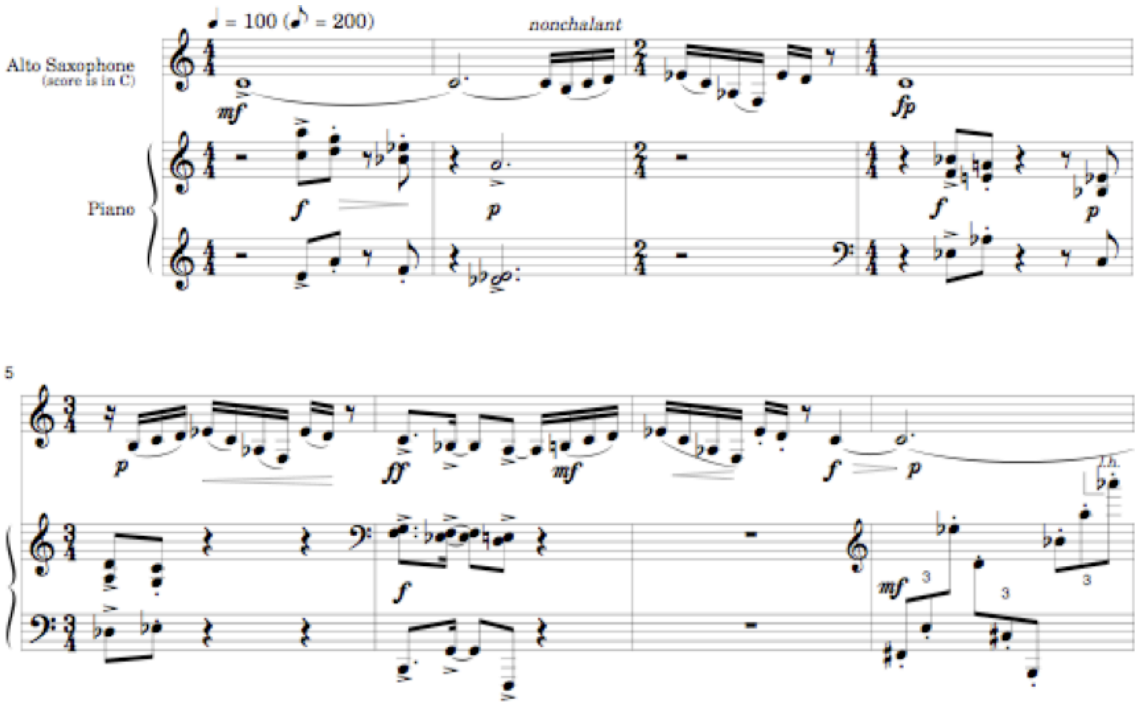
D
d
57-72
**

[4] Ibid.
[5] Freund, interview, June 12, 2013.
[6] The symbol "**" denotes harmonies which defy a label; Freund calls these "astringent, noisy."

Analysis

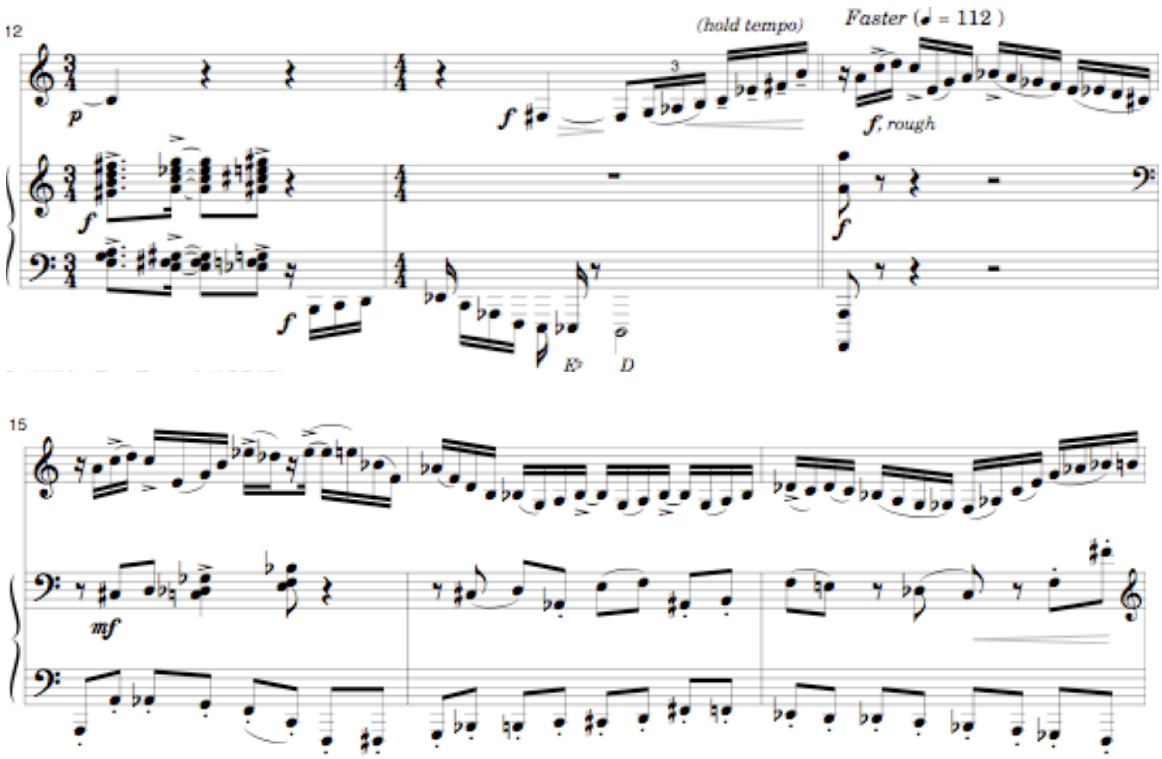
The movement opens with the quarter note at 100 (eighth equals 200), and the opening theme, stated in measures 1-3, exemplifies Freund's tendency toward articulation specificity as well as of the thematic idea represented in the title, *Transient Fixations*. Beginning with the saxophone playing an accented, sustained C natural marked mf which is then answered by the piano, each time the F minor seventh arpeggio of the theme returns in measures 4, 7, and 11, there are different articulations marked in the saxophone part, shown in Example 3.1. Measures 1 through 13 imply C as a tonal center, but as is often the case with Freund's harmonies, the writing is "always with some added things to give them their own personality, have semi-familiar chords but make them heard in a different light, either by the progression or by added tones."[7] The opening thirteen measures further illustrate a sense of departure and the oxymoronic quality of the movement's title, as the listener can clearly recognize the "fixation" of the returning theme but yet also hear the change or "transience" of the theme with its constant variation of rhythms, articulations, and dynamics. The call and response of saxophone and piano in the opening A section, coupled with the "nonchalant," relaxed style of playing the sixteenth notes in the saxophone part, suggests a jazz-like quality to this opening. The rhythmic device of hemiola (grouping four three-note groupings over three beats, or 4:3) is first hinted at in the accented dotted eighth notes in measure 6; this rhythmic motive appears repeatedly throughout the subsequent movements of *Sky Scrapings*.

[7] Freund, interview, June 12, 2013.



Ex. 3.1: *Sky Scrapings 1. Transient Fixations*, mm. 1–8.

The B section begins in measure 14 and features an abrupt shift to a slightly faster, "rough" second theme with the tempo at quarter note equals 112. As seen in Example 3.2, the saxophone is performing sixteenth-note passages with shifting accents and articulations, and the pianist is serving two roles: the right hand provides commentary and interjections, and the left hand alludes to a walking bass line beginning in measure 15.

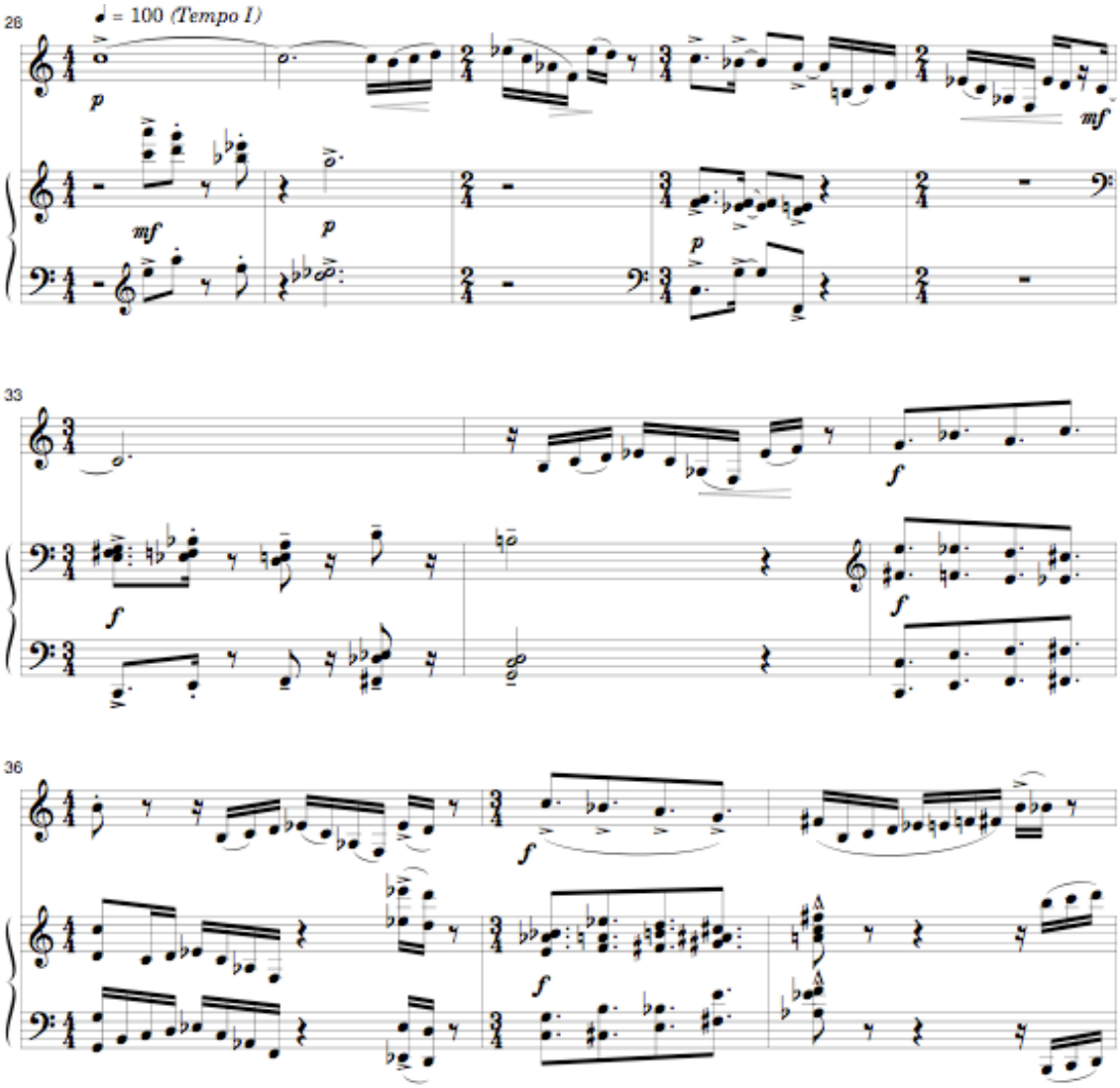


Ex. 3.2: *Sky Scrapings 1. Transient Fixations*, mm. 12–17.

Momentum builds within both parts to a climactic fortissimo in measure 22. Here the saxophone breaks free from the eighth-note walking bass line and performs a lyrical six-measure solo punctuated by the piano. The saxophone's range within this section is just over two octaves, the articulations feature tenuto marks over many of the notes, and the written dynamic range varies from fortissimo to piano to mezzo forte.

The opening theme, key center of C, and tempo return in measure 28, but, consistent with Freund's sense of departure, it is not verbatim; the dynamic is marked piano and the saxophone and piano are written in a higher tessitura. The use of the key center of C serves to orient the listener to a sense of "tonic" within the movement. The 4:3 hemiola motive is developed even further in the return of the opening thematic material, played first in measure 33 by the piano and punctuated with rests; it then returns

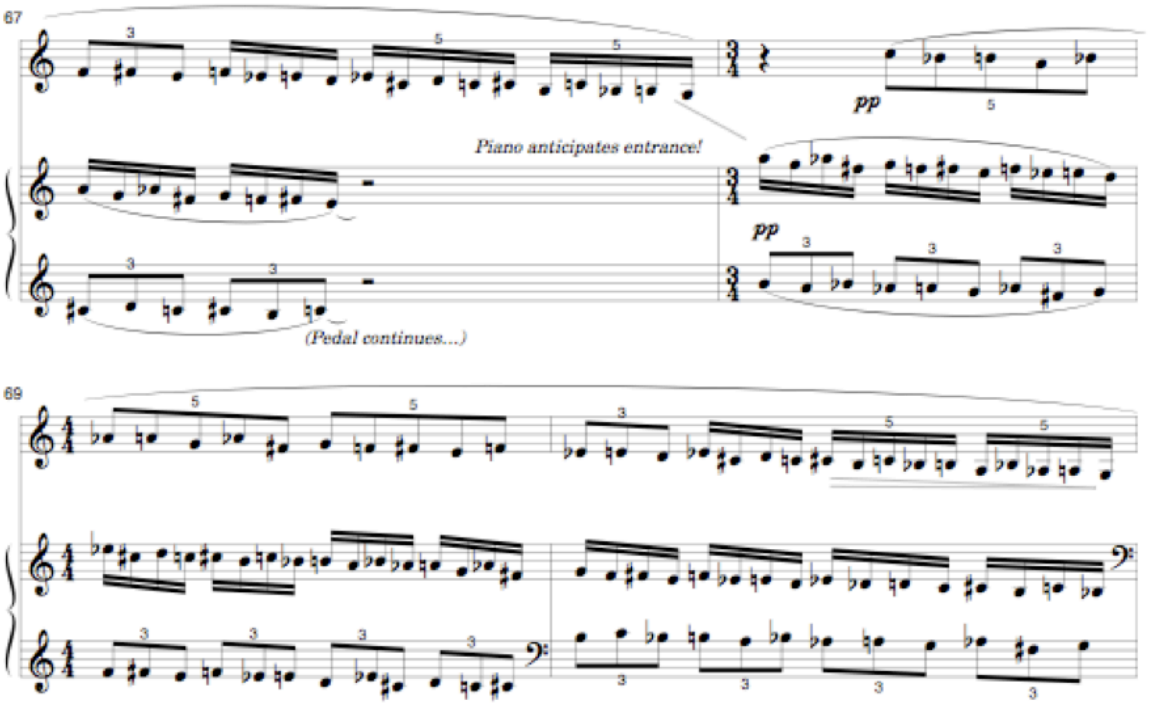
with the saxophone in two sustained statements in measures 35 and 37 and is shown in Example 3.3. Freund expands upon this motive in measure 40 as six dotted eighth notes are superimposed over a measure of 9/8.



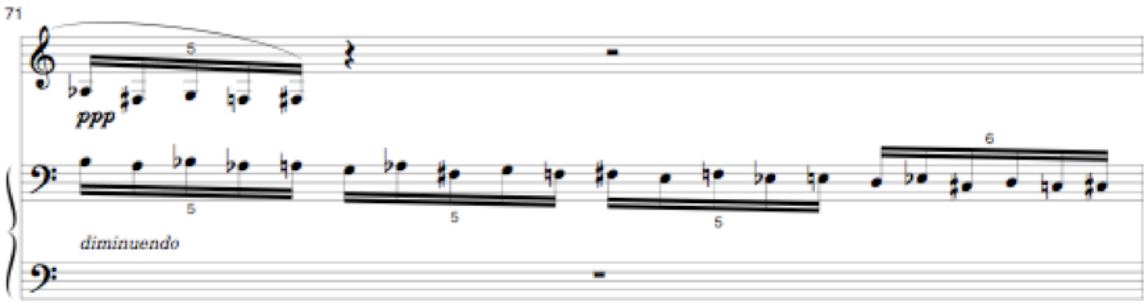
Ex. 3.3: *Sky Scrapings 1. Transient Fixations*, mm. 28–38.

A return to the faster tempo of quarter note equals 112 occurs in measure 43, and here the piano and saxophone part again hint at rhythmic groupings suggesting 4:3

(measures 46 and measures 55 to 56). New motivic material is presented and passed between the saxophone and piano from measures 43 to 49 in the key area of A-flat; the introduction of four beats of chromatically-descending major seconds in the saxophone part in measures 44 and 45 will be expanded on at the movement's close. In measure 49, the piano and saxophone swap the material that the other played in measure 43, now in the key area of E-flat minor. As shown in Example 3.4, the descending chromatic idea, reintroduced in measure 57 and continuing to the end of the movement, is found in both parts in increasingly faster rhythms and softer dynamics, essentially having the movement "dissolve in swirls of descending dissipation." By having the piano pedaled from measure 57 to 72, a general blur of sound is created, furthering the sensation of the movement dissolving. The first movement moves attacca into the second movement.



Ex. 3.4: *Sky Scrapings 1. Transient Fixations*, mm. 68–71.



Ex. 3.4, continued

In describing the Spectrum of Fifths, Freund states that in all types of music listeners are constantly able to perceive the motion toward sharp keys or flat keys and thus organize the relationships hierarchically. In *Transient Fixations*, he sends the listener through a varied auditory experience in a very short time (the movement is just over two minutes in length). The opening theme is centered on C but is tinged with notes from the flat side of the spectrum, lending a darker timbre to the movement which supports the "nonchalant" quality in the melody. The return and evolution of this theme serves to give the listener a sense of orientation with the material. He then numbs the listener's senses by presenting an accumulation of the entire spectrum in the form of descending chromatic patterns in varied and complex rhythms. This effect essentially disorients the listener's grasp of the opening material, ultimately serving to create a more dramatic and jarring impact for the hard start of the second movement, *Hypertoccata*.

2. *Hypertoccata*

Hypertoccata is marked "electric, 'wired', feverish," and "its opening section is abruptly displaced by torrential unison scales jigsawed against driving zigzags."[8] Fond of writing fast music, Freund describes the title of the piece:

> My impression of a toccata is it's a piece that's about fast fingered notes. . . . A toccata is something that is more about physical dexterity, more about fingering, and what you can do with your hands making noise rather than thinking of something lyrical and cantata-like. . . . I am thinking of a piece with a lot of repeated notes, doing fast things with your tongue or your fingers, or just flying all over the instrument. Hyper just means an extreme version of that. . . . I wanted the feeling to be that the listener is just getting caught up in this barrage of notes that the performers are throwing out.[9]

Form

As shown in Table 3.2, *Hypertoccata* is marked at the quarter note equals 132 and follows the general formal scheme of two sections connected by a transition.

Table 3.2: Form Diagram of *Sky Scrapings 2. Hypertoccata*

Section 1					
a	b	a'	b	a"	b
1-9	10-11	12-22	23-24	25-35	36
E	**	B	**	G	**
"electric"	"raucous"	"electric"	"raucous"	"electric"	"raucous"
qtr=132					

[8] Ibid.
[9] Freund, interview, June 12, 2013.

Table 3.2, continued

Transition	Section 2
b	c (scales) vs. d (jigsaws)
37-42	43-77
Eb	E Phrygian

"dense"

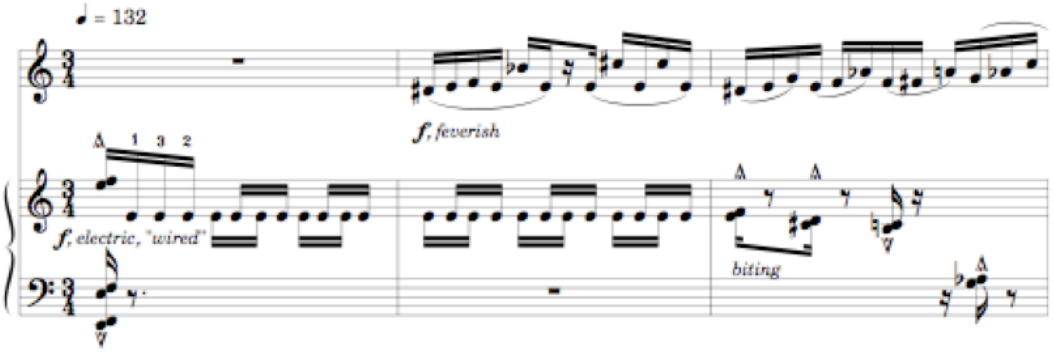
Analysis

According to the Oxford Companion to Music, a toccata is "a piece intended primarily as a display of manual dexterity, often free in form and almost always for a solo keyboard instrument."[10] Beginning at the brisk tempo of the quarter note at 132 and marked "electric, wired," the piano has repeated E sixteenth notes that are to be played with both hands, alluding to a more traditional keyboard toccata and implying a key center of E; the addition of the angular saxophone part in measure 2 with "feverish" sixteenth notes helps to define the title of "hypertoccata," or "above" and "beyond" toccata. This toccata-like repeated-note theme returns two times at different pitch levels (measure 13 on B and measure 25 on G). All three pitch areas for this theme are on the sharp side of the Spectrum of Fifths, with the second statement that is centered on B in the "child" key of the opening statement that is centered on E; the writing around these central pitches is heavily chromatic and does not imply a major tonality at all. With the marcato attack at each iteration of this theme, a dramatic jarring is felt, most especially in its first presentation at the start of the movement, being preceded by the chromatic

[10] John Caldwell, "Toccata," *Oxford Music Online*. Oxford University Press, http://www.oxfordmusiconline.com/subscriber/article/grove/music/28035 (accessed May 17, 2013).

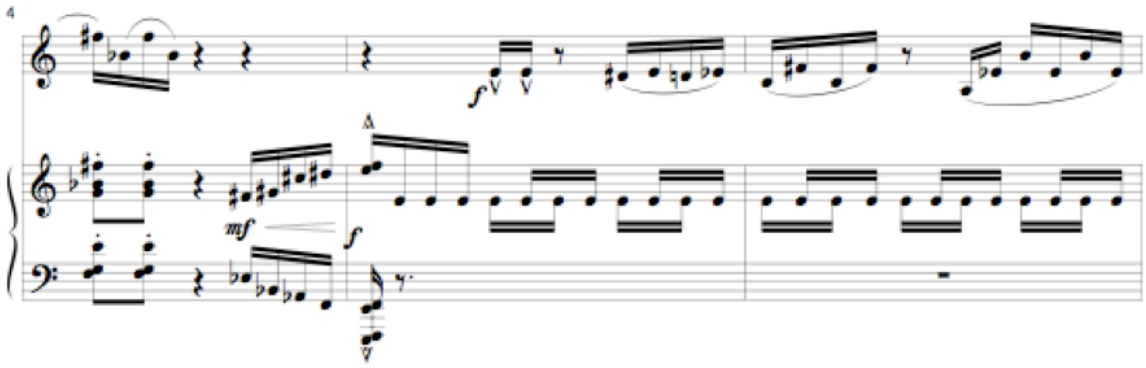
saturation that closed out the first movement and disoriented the listener. Regarding this repeated-note toccata motive, Freund sees other examples in music literature, stating that, "Prokofiev's *Toccata* is a prime example of that. Another toccata is Ravel's *La Tombeau de Couperin*. I'm fascinated by the idea of 'toccata-ish' in pieces."[11] In keeping with Freund's tendency to write fast music, the saxophone and piano part throughout this movement are both quite difficult and mostly comprise constant sixteenth notes with very few sustained notes.

The hemiola motive found in movement 1 is used throughout the movement and is seen first in measure 3. As seen in Example 3.5, the piano part reinforces the 4:3 feel with two marcato sixteenth notes a half-step apart that are marked "biting" and that coincide with and reinforce the saxophone's sixteenth notes that are grouped in threes. This rhythmic motive is repeated in measures 8, 20, and 30 in Section 1. The movement also features several moments of pregnant, anticipatory moments of rest, serving to further heighten the perception of edginess.



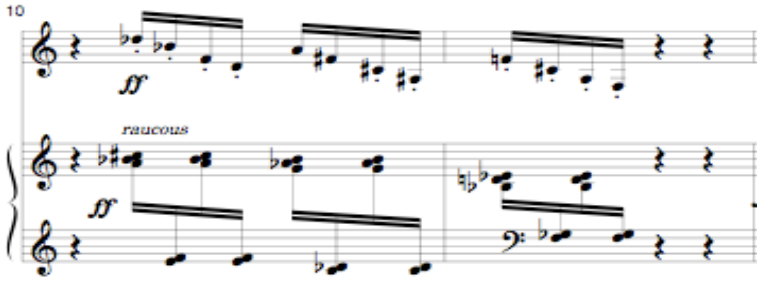
Ex. 3.5: *Sky Scrapings 2. Hypertoccata*, mm. 1–6.

[11] Freund, interview, June 12, 2013.



Ex. 3.5, continued

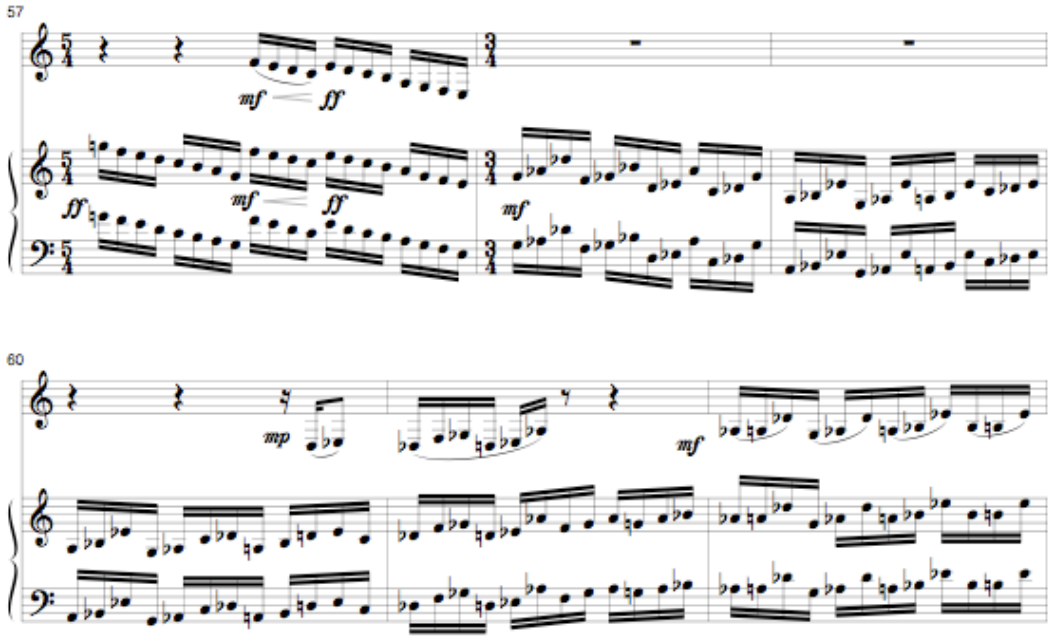
On three occasions the "b" idea, an articulated three-beat arpeggio marked "raucous" in both the saxophone and piano overwhelms the listener and gives the sense of an information density overload; this device serves to frame the different segments of Section 1 as well as propel the momentum forward. These are the few moments within the movement where the piano plays chords instead of sixteenth notes, but the chords, essentially discordant clusters, are played in sixteenth-note runs, as shown in Example 3.6. In measures 10 to 11, the first statement of the raucous arpeggiation sets off the return of the opening theme now centered on a repeated B; in measures 23 to 24, the second use of this motive transitions the toccata theme to a repeated G in measure 25. The third statement of this three-beat raucous theme in measure 36 marks the end of the A section which is "abruptly displaced by torrential unison scales jigsawed against driving zigzags."



Ex. 3.6: *Sky Scrapings 2. Hypertoccata*, mm. 10–11.

The brief transitional section of the movement begins in measure 37 and features the piano part in almost constant sixteenth-note runs that utilize both hands; the saxophone part features similar sixteenth-note runs whose interval content is always a half step plus another interval and are mainly slurred; these three-note motives, in combination with the piano, create a full density of sound. Derived from material heard in the "b" themes of the A section of the movement, the saxophone line has similar angularity in several of its passages.

Section 2 of the movement begins in measure 43 and features unison E Phrygian scales that are juxtaposed with twisting three-note groupings from the flat side of the Spectrum of Fifths; this three-note motive was first found in the preceding transitional section. Until measure 57, the meter is almost constantly changing, and in combination with the descending scale motive and the zigzags, essentially three-note groupings that create a rhythmic hemiola effect, an extremely feverish sense is felt; as seen in Example 3.7, measures 57 to 62 clearly illustrate the juxtaposition of these motives. The final fortissimo statement of these unison descending scales in measure 74 quickly dissipates over the movement's final three measures as the piano continues the repeated three-note groupings, now based on a C major seventh chord, and fades to an eventual ppp marking.



Ex. 3.7: *Sky Scrapings 2. Hypertoccata*, mm. 57–62.

3. *Colliding Cantilenas*

In *Colliding Cantilenas,* "tunes which suggest cocktail piano, 'chaste' early Renaissance-style, and pop ballad abut one another, flanking a scurrying middle section marked 'anxious, fugitivo (chased)'."[12] The movement is a mash-up and juxtaposition of many different styles that span hundreds of years, and its song-like style, especially with the sustained chordal writing in the piano's introduction, provides a clear contrast to the frenetic energy and fast writing of the prior movement.

[12] Freund, *Sky Scrapings*.

Form

As shown in Table 3.3, the form of *Colliding Cantilenas* is ABA' with a brief codetta. The tempo begins with the quarter note equaling 66 beats per minute but shifts throughout as each theme is reintroduced and developed.

Table 3.3: Form Diagram of *Sky Scrapings 3. Colliding Cantilenas*[13]

A				
a	b	a'	b'	a"
1-2	3-6	7-10	11-14	15-22
Ab major	G Mixolydian	Ab major	Db Mixolydian	E major
qtr=66	eighth=116	qtr=66	eighth=116	qtr=66
"singing"	"chaste"	"singing"	"chaste"	

c	b"	d
23-39	40-43	44-46
Bb major/Ab major	Eb Mixolydian	C major/Bb whole tone
qtr=56	eighth=16	eighth=92
"singing"	"chaste"	"expansive"

	B		A'
transition	e	f	d'
47-50	51-74	75-80	81-82
	B diminished	F minor	C major/Bb dominant
qtr=100	qtr=152		eighth=92
solo saxophone	"fugitivo"		"impassioned"

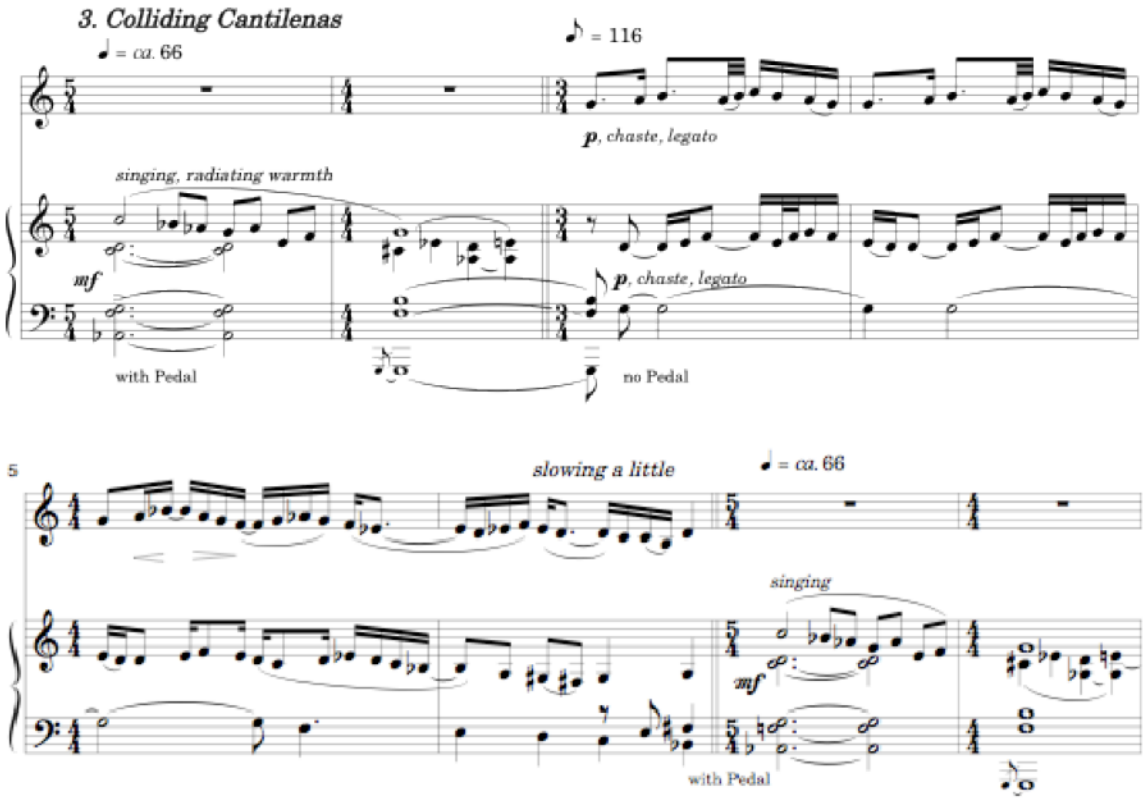
codetta
a"'
83-86
D Mixolydian, A major/F
eighth=116
"chaste"

[13] For harmonic areas suggesting bitonality or polytonality, keys will be indicated with "X/Y," where "X" represents the harmony that is over the "Y" the harmony, as shown in mm. 81–82 of Table 3.3.

Analysis

The Oxford Companion to Music defines a cantilena as "a lyrical vocal melody or instrumental passage performed in a smooth style, particularly in the 18th century."[14] *Colliding Cantilenas* begins with the piano presenting the a theme, marked "singing, radiating warmth." Consistent with Freund's harmonic language, though, the movement begins with "semi-familiar chords . . . heard in a different light":[15] the key center of this section, "Ab major," is implied with the low Ab in the bass line of the piano and a melodic implication of the first five notes, which sound like 3-2-1-7-1 in that key, though the addition of a D and E natural create the slight foreignness to its sound. The key of Ab major is from the very far left and flat side of the Spectrum of Fifths, giving an overall darkly-timbred sense to the movement. The piano performs this theme exclusively throughout this movement, and it returns in measures 7 to 10 again in implied Ab major and measures 15 through 22 in implied E major, transposed toward the sharp side of the Spectrum of Fifths. The theme is pedaled throughout, and its solo treatment in this movement along with functional jazz-like chords and passing tones, suggests the piano performing in a "cocktail" lounge setting; the opening chord can be seen as an Ab major13 #11 and is shown in Example 3.8.

[14] Alison Latham, "Cantilena," *Oxford Music Online*, Oxford University Press, http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e1133 (accessed May 17, 2013).
[15] Freund, e-mail, June 12, 2013.

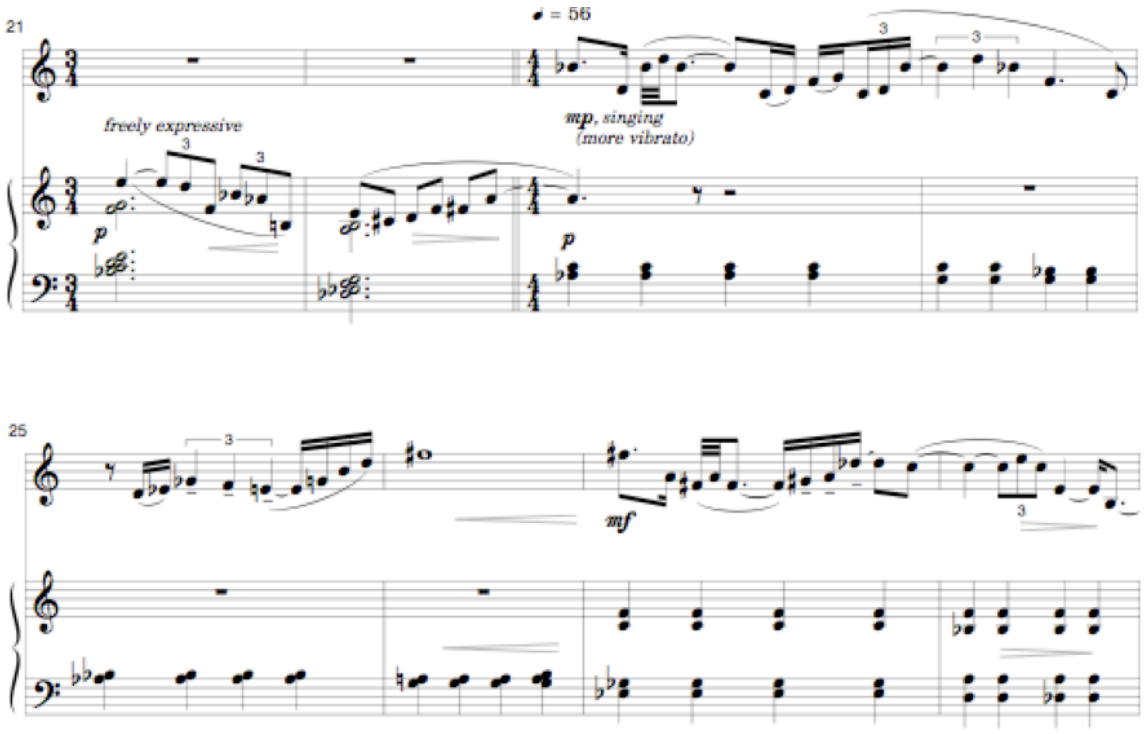


Ex. 3.8: *Sky Scrapings 3. Colliding Cantilenas*, mm. 1–8.

Contrasting the a theme, the b theme combines the saxophone and piano in measures 3 and 4 to create a G Mixolydian scale, with the instruments in canon at the fifth and the saxophone as antecedent and the piano as consequent. For this canonic theme, the following voice (the *comes*) alters the third note so that its rendition of the tune sounds minor against the Mixolydian mode of the leading voice (the *dux*). As seen in Example 3.8, the four-measure b theme is a "chaste, legato," early-Renaissance melody at the tempo of the eighth note equals 116, and the piano part is now unpedaled. The abrupt presentation of this new melody in G, a key more toward the brighter sounding right side of the Spectrum of Fifths, further creates a sense of immediate contrast. The cocktail piano theme returns in the original implied key of Ab major in measure 7 and is expanded

to four measures in length. The b theme returns in measure 11 in Db, again in the tempo of the eighth note equals 116 and in canon at the fifth with the saxophone and piano. In having the Renaissance-like melody now in Db Mixolydian, the parent key of Ab major according to his principle of the Spectrum of Fifths, Freund is more closely relating the two themes that were at first so harmonically disparate; however, he is contrasting the original melody by placing its return in a key area a tritone away. In keeping with his desire to always have thematic material evolve throughout the movement, Freund brings back the a theme in measure 15 in the very brightly-timbred key of E major, and it is now expanded to eight bars in length. Here Freund simultaneously utilizes both principles of return and departure. By augmenting the theme as well as writing in a new key from the right side of the Spectrum, the listener is both reoriented by the return of the theme but also challenged by the theme's evolution and departure from its original form. Score markings of "rich," "singing," and "freely expressive" further enhance the expressivity in the piano part's presentation of the a theme.

Introduced in measure 23 and now at a tempo of the quarter at 56, the c theme melody is in Bb major and is based loosely on the rhythmic qualities of the b theme, specifically the thirty-second note figure as seen in Example 3.9. The piano is playing Ab and C underneath this Bb theme, implying Ab major, which gives an overall effect of bitonality. However, while used as passing notes in the b theme, here the thirty-second notes are accented, being placed directly on the second beat in the measure. Quarter-note and eighth-note triplets in the saxophone part make this section feel more free and expressive than the "chaste" cantilena b segments, especially as they are placed upon a simple, vertical piano accompaniment of simple quarter notes on the beat.

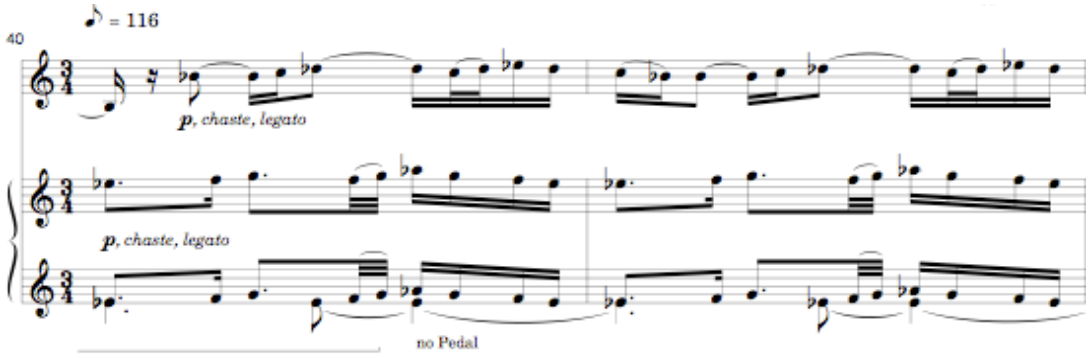


Ex 3.9: *Sky Scrapings 3. Colliding Cantilenas*, mm. 21–28.

In measure 34, the solo piano presents the c theme in Ab major, with the left hand continuing the texture established in measure 23 and the right hand in a "relaxed, singing" horizontal phrase featuring sixteenth-note and quarter-note triplets. With the statement of the c theme in the "grandparent" key of the first statement, the listener is able to sense a relationship between both statements; this statement in particular is crafted with more darkly-hued timbres than the first, perhaps conveying a sense of nostalgia or introspection. The melody is expressing Ab major, but bitonality harmonies are implied with the accompaniment being a Gb and Bb dyad. The saxophone overlaps this statement with its entrance in measure 36, one quarter note displaced from the same material being played in the right hand of the piano, and it quickly comes to the forefront via a sixteenth-

note quintuplet, ending this section with a forte final statement of the c theme in measure 38.

The chaste early-Renaissance b theme returns without transition in measure 40 at the eighth note marked 116, and now in Eb Mixolydian. Both instruments are again in canon at the fifth and now marked piano. In a reversal of roles, though, this statement features the piano as antecedent and saxophone as consequent, and the piano now doubles the melody in octaves, as shown in Example 3.10. Further illustrating a sense of thematic evolution is the use of the "grandchild" key of Eb major, first heard as Eb Mixolydian, as the last statement of the b theme was in Db.

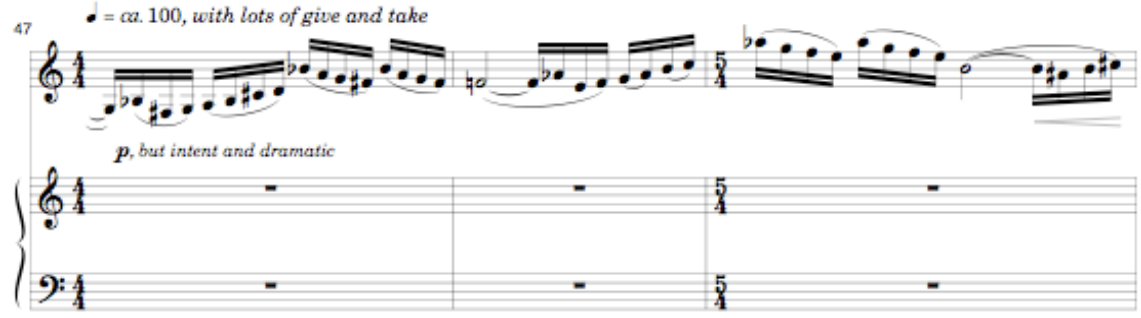


Ex. 3.10: *Sky Scrapings 3. Colliding Cantilenas*, mm. 40–41.

In the last three eighth notes of the saxophone part in measure 43, a new "suddenly sultry" d theme is introduced; it quickly crescendos to forte and is marked "expansive, singing vibrato!" This theme is in the key area of C, though the Bb in the bass and the whole tone cluster that accompanies this melody makes this sound more complex than C major. The range of the saxophone part is a minor seventh, which alludes to the vocal and singable nature of this melancholy "pop melody," as shown in Example 3.11.

Ex. 3.11: *Sky Scrapings, 3. Colliding Cantilenas*, mm. 42–44.

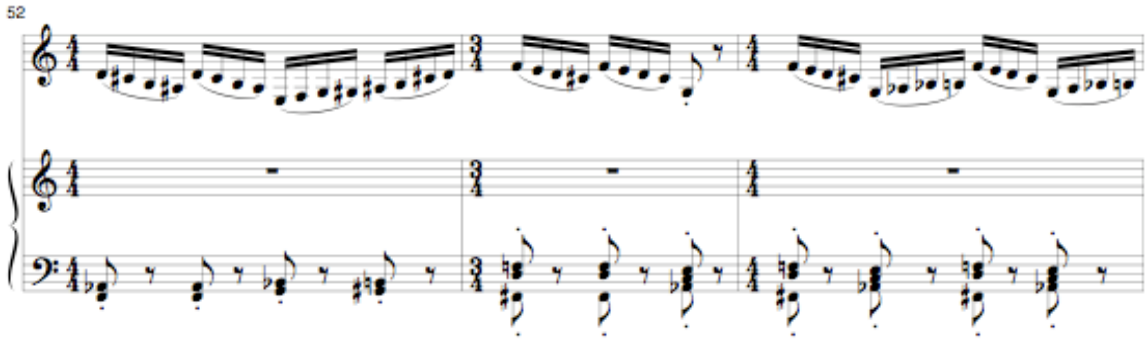
A brief saxophone solo marked "piano, but intent and dramatic" from measures 47 to 50 is marked at quarter note equals 100, "with lots of give and take," and serves as a transitional moment in the movement. These four measures also contain the material to be heard in the upcoming fugitivo section, which is seen in Example 3.12.



Ex. 3.12: *Sky Scrapings 3. Colliding Cantilenas*, mm. 47–49.

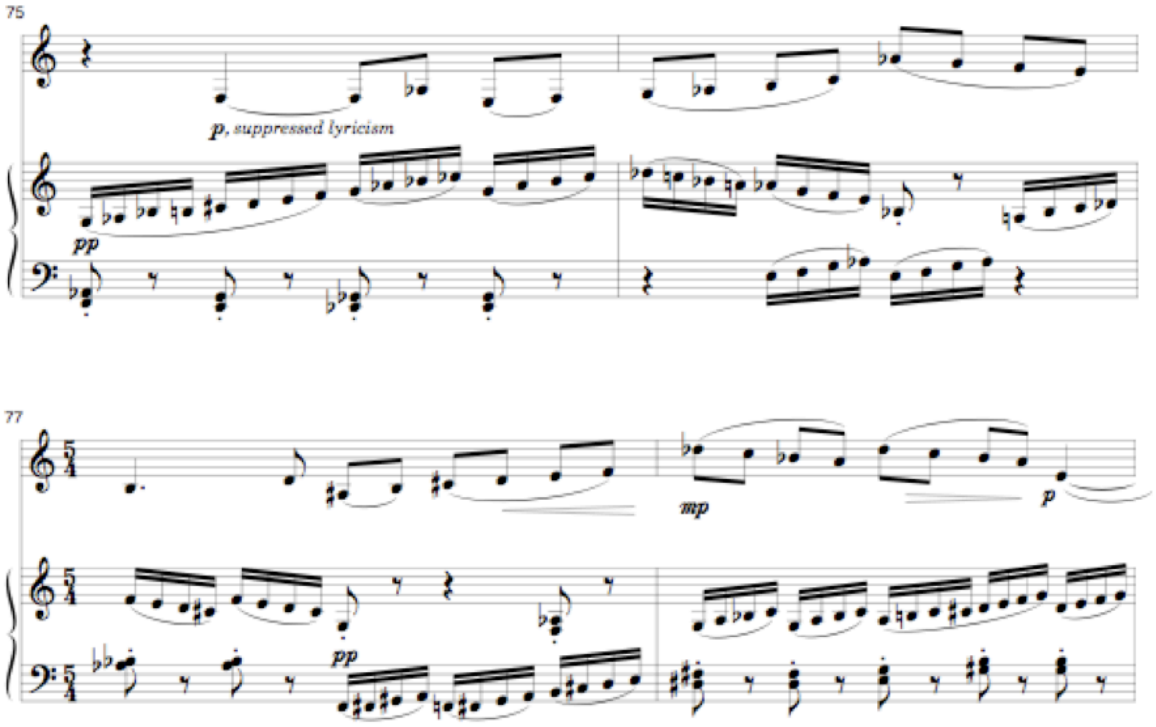
The B section of this movement begins in measure 51 and is distinguished by a substantial tempo shift to the quarter note equaling 152 (“strict tempo”). The saxophone part is marked “fugitivo (chased)” and is predominantly composed of sixteenth-note repeated figures in the range of a major third or diminished fourth (given the notation), all played at a piano dynamic marking; this four-note motive is derived from the “chaste” theme (the b' part of the A section) and is also the basis for the “sultry” d' theme, as shown in Example 3.13.

Harmonically, the melody and bass notes outline a diminished (or octatonic) scale, though the introduction of F# and C in measure 53 suggests another diminished scale collection. This entire section is based on the primary four-note motive and nearly all of the melodic material (and much of the accompaniment) outlines one diminished scale or another; this octatonic section contrasts with the primarily diatonic ones and with the more chromatic ones. Contrasts of pitch collection throughout this movement, from modal to diminished (or octatonic) to functional jazz with chromatic passing tones, are paired with each thematic area: the cantilena is set apart by its modal harmonies, the cocktail piano features functional jazz progressions, and this fugitivo theme is primarily comprises diminished scales.



Ex. 3.13: *Sky Scrapings 3. Colliding Cantilenas*, mm. 52–54.

From measures 51 to 81, a near constant perpetual motion of sixteenth notes, traded off between the piano and saxophone parts, achieves the hurried and swirling sensation of this section. The fact that this slow movement is interjected with such virtuosic writing should come as no surprise, as Freund has unabashedly professed his predisposition toward fast music. As the piano continues the anxious sixteenth-note runs, the saxophone performs the theme from measure 47 in augmentation and a whole step lower with "suppressed lyricism" beginning in measure 75 and shown in Example 3.14.



Ex. 3.14: *Sky Scrapings 3. Colliding Cantilenas*, mm. 75–78.

The tempo slows down considerably and dramatically to enable the saxophone, via the last three eighth notes in measure 80, to transition similarly as before into the d "pop melody" theme, marking the return of the A' section at measure 81 with the tempo of the eighth note at 92. This theme is juxtaposed with the final statement melody in D

Mixolydian but now with the piano playing an F major7 #5 chord, implying bitonality. The chaste early-Renaissance theme in measure 83, is back to the eighth note at 116, and once again features the saxophone as antecedent to the piano's consequent in canon at the fifth. A cadence in A (though there is an F in the bass) suggests a half cadence ending, as D is the subdominant of A, further reinforcing the chaste, sacred quality of this early-Renaissance theme. Further making this case is the relationship of D to A on the Spectrum of Fifths: the "parent" key of D precedes the "child" key of A, evoking a sense of purity. The overall sense of harmonic evolution in this movement features a progression from darker timbres to brighter timbres.

4. *Gathering*

Gathering "begins easy and buoyant, but soon turns darker and threatening, careening through rough juxtapositions to a cumulative cataclysm."[16] Freund notes that while this is the fourth of five movements, the title's significance relates to this being the central climax of *Sky Scrapings*:

> As much as I like to do things that are counter-traditional, the one thing that I don't ever seem able to escape in a piece is the sense that somewhere—way past the Golden Mean, more like eighty to ninety percent into the length of the piece—that you've got to feel a sense of arrival. Somehow I feel I am just stuck in that and I can't imagine a piece working without that. I've just decided, "Well, that's the way music has to feel to me, and most pieces seem to work that way." So, somewhere in this five-movement piece, I thought there had to be the sense of everything coming together. Not necessarily a return of all of the material, but a sense that the motion, the collection of the music starts to gather to a final destination point. Again, gathering to me is a little bit of a double meaning, because in one sense, a gathering is a collection of ideas—there is that in the form

[16] Ibid.

of the piece, there is a sense of moving from one idea to another, as if you are collecting various things and putting them together—but there is also this sense of gathering like a storm gathering. It's accumulating; it's building to something and finally arriving at the destination point, the point of release, the climax of the piece.[17]

Form

As shown in Table 3.4, the form of *Gathering* begins with a brief five-measure introduction and then follows the scheme of ABCB'C' concluded by a Coda. The tempo is marked at the quarter note equals 100 (eighth note equals 200); a metric modulation in measure 122 changes the tempo to the quarter note equals 120, the same speed as the sixteenth note from the preceding measure's sixteenth-note quintuplet.

Table 3.4: Form Diagram of *Sky Scrapings 4. Gathering*[18]

	A				
introduction	a	b	a'	b'	a''
1-5	6-11	12-13	14-15	16-19	20-21
C**	F/C/G	F major	F/C/G	F major	A
qtr=100					
	"bright, light"	"joyous"	"bright"	"joyous"	
				B	
b''	c	a'	c'	d	
22-24	25-28	29-32	33-38	40-44	
Ab major	E	F/C/G	E	Eb minor	
"full-voiced"	"rugged"		"rugged"	"threatening"	

[17] Freund, interview, June 12, 2013.

[18] The jazz chord symbol $C^{13\#11}$ is used to indicate the chord C E G Bb D F# A (mm. 90–107 and 110–112).

Table 3.4, continued

d'	e	d''	e''	f	d'''
45-50	51-53	54-58	59-63	64-65	66-71
Eb minor	Bb modal	E minor	Bb modal	Db Lydian	E minor
"edgy"	"light, cool"	"tense"	"light, cool"		"tough"
			C	B'	C'
e'''	f'	transition	g	e''''	g'
72-74	75-78	79-89	90-107	108-09	110-12
Bb modal	Db Lydian	F	$C^{13\#11}$	Bb modal	$C^{13\#11}$
"light, cool"	"warmer"		"raw"	"gentle"	"raw"
	Coda				
h					
113-119	120-42				
C	**				
	m. 122 qtr=120 (*Transient Fixations* themes m. 131)				

Analysis

Gathering begins with five measures of piano solo in 3/8 meter. The left hand features eighth notes in the lowest octave of the piano on the second and third beats, while the right hand features trichords on each downbeat in a dotted eighth note, sixteenth-note hemiola that rise successively up the piano. These first five bars fall into Freund's third category of harmony: "astringent, noisy stuff," that provides immediate contrast to the mood of the saxophone entrance in measure 6. The saxophone enters in 4/4 meter with a "bright, light, buoyant" mezzo forte melody composed of two main parts: four ascending, articulated sixteenth notes that span a perfect fourth to two slurred sixteenth notes that descend a half step, and a repetitious groove centered on G major in

the saxophone part but over F in the bass; it spans a perfect fifth and comprises a D major arpeggio, as seen in measures 6 and 7 in Example 3.15. Elements of the keys of C, F, and G are all mixed into this theme and could be thought of as a family, as related to the Spectrum of Fifths (i.e. F/C/G). The G major melody over the F Lydian chord in measure 6 can be viewed as another example of bitonality.

Ex. 3.15: *Sky Scrapings 4. Gathering*, mm. 1–9.

A second theme in F major marked "joyous" is first heard in measure 12 in the saxophone part; this theme features tenuto articulations over forte eighth notes and is also developed and juxtaposed with other motivic material throughout the opening A section.

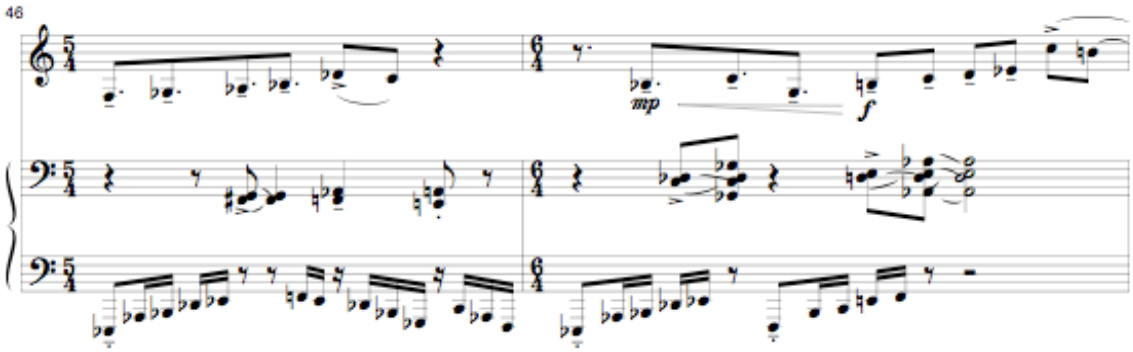
A "rugged" c theme introduced in measure 25 is the first sign of this movement gravitating toward a "darker and threatening" tone; it is characterized by a beat of forte unpedaled sixteenth notes in the piano, accented and articulated saxophone arpeggios,

and ascending and expanding chromatic intervals as shown in measures 33 and 34 in Example 3.16. In this section, Freund's accumulation of chromatic notes, constantly shifting thematic material, varied meters, and overlapping of instrumental lines create a perception of disorientation and drama to the listener. An allusion to the 4:3 hemiola heard in prior movements occurs in measure 26 but is implied even from the opening five measures. The introduction expresses two against three and the first theme uses 3/8 superimposed over measures 6 to 7 and in each consequent return of the this idea. In measure 28 there is a 3/16 hemiola rhythm that recurs in this movement.

Ex. 3.16: *Sky Scrapings 4. Gathering*, mm. 29–34.

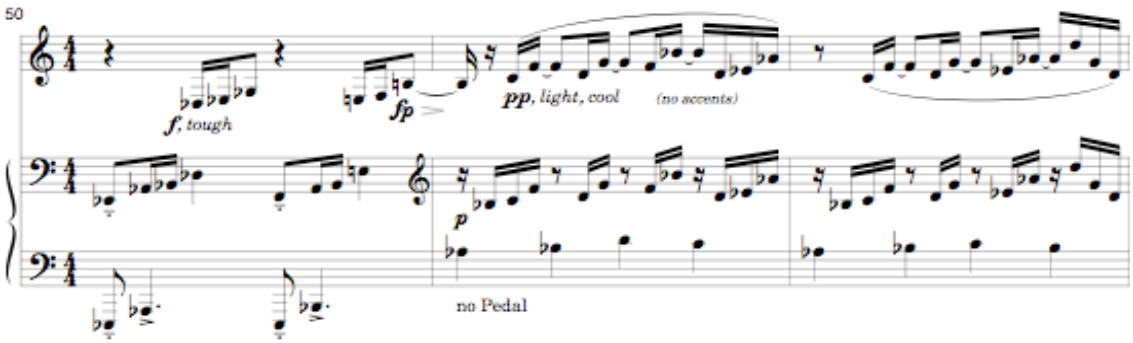
A piano solo in Eb minor from measure 40 to 44 is labeled "threatening" and "crisp" and features the left hand of the piano at a forte dynamic in the lowest octave of the instrument. With the addition of the saxophone in measure 45, here marked "no

vibrato" and "edgy," the mood of the movement has certainly become overcast. Measures 46 and 47 feature the "bright, light, buoyant" a theme now in augmentation via the piece's motivic 4:3 hemiola, very clearly seen in the saxophone part in Example 3.17. In now using a key area more toward the left side of the Spectrum of Fifths, Freund further enhances the perceived sense of dramatic darkening and foreboding.



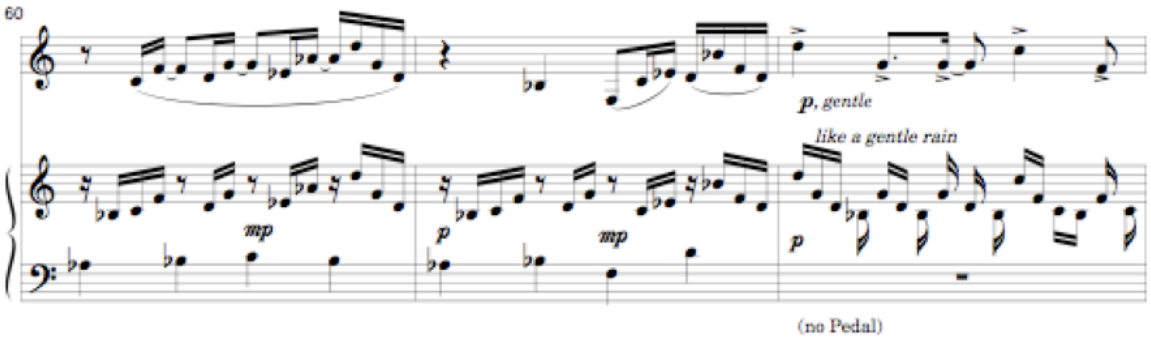
Ex. 3.17: *Sky Scrapings 4. Gathering*, mm. 46–47.

In measures 50 and 51, as shown in Example 3.18, the d' and f themes of section C are presented in cross-cut juxtaposition with each other: the d' theme, marked "tough" and featuring accented articulations at a forte dynamic, shifts dramatically to the e theme, marked "light, cool" and featuring unaccented slurred writing at a pianissimo dynamic. The quick shift from Eb minor to Bb modal in measure 51 creates an immediate sense of etherealness. These two themes and moods are juxtaposed for several measures.

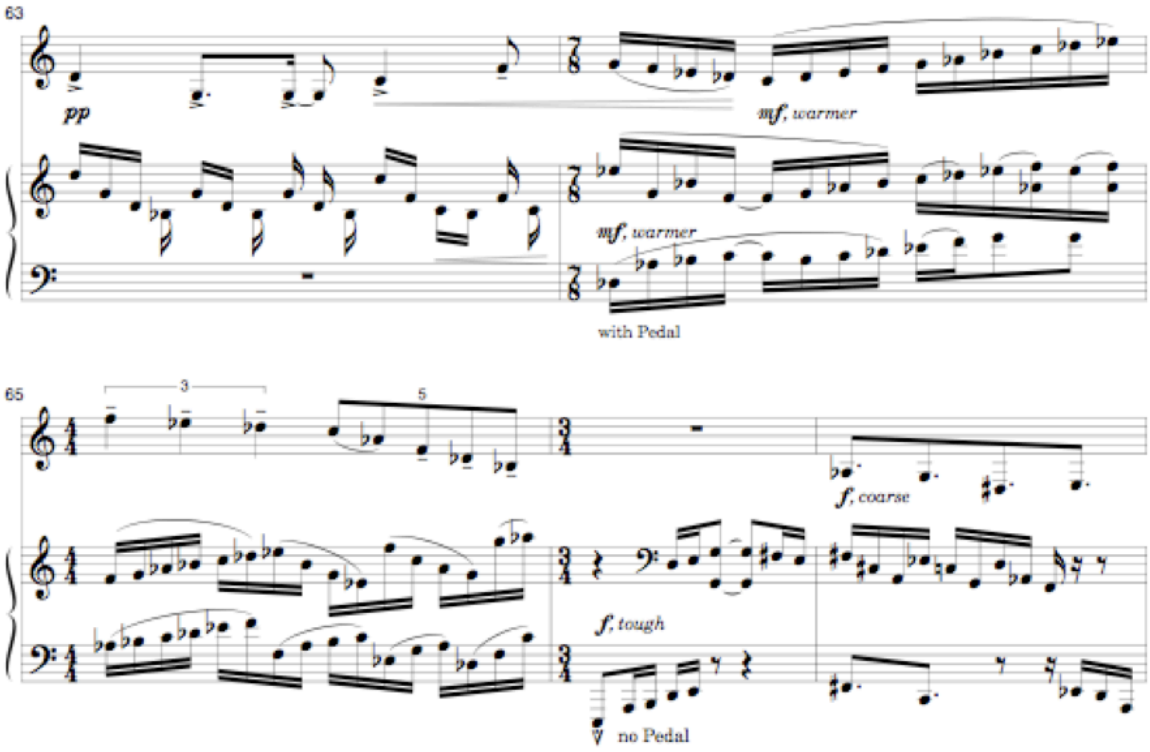


Ex. 3.18: *Sky Scrapings 4. Gathering*, mm. 50–52.

At measure 62, the saxophone plays a "gentle," rhythmic, and lightly accented melody over the piano's constant broken G minor arpeggiated-sixteenth notes marked "like a gentle rain." An ascending Db Lydian scale in the saxophone part in measure 64, labeled f, marked "warmer," and at a mezzo forte dynamic, takes the saxophone to an arching melody composed of a quarter-note triplet followed by an eighth-note descending quintuplet. This theme is soon cross cut by the "coarse" and "tough" d'' material, begun in the piano part, seen earlier in the movement and centered on E. The saxophone recalls the 4:3 rhythmic motive in measure 67, which is seen in Example 3.19.

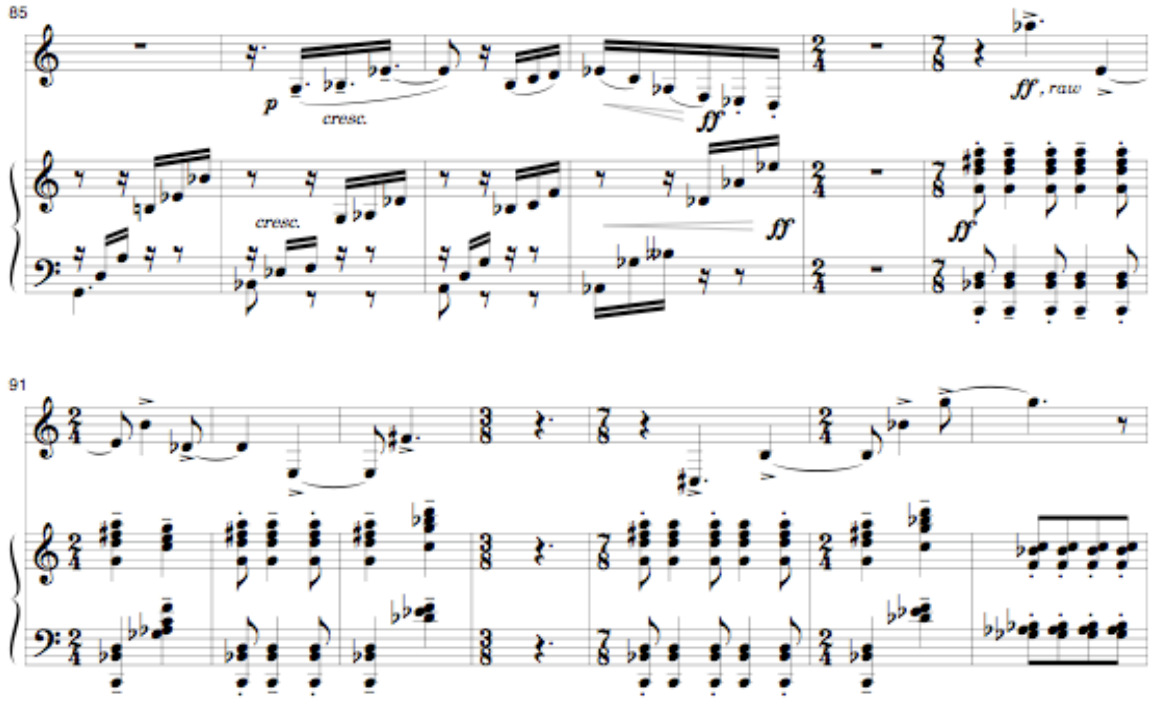


Ex. 3.19: *Sky Scrapings 4. Gathering*, mm. 60–67.



Ex. 3.19, continued

The movement builds momentum with the introduction of a "raw" and angular fortissimo section in measure 90 that is punctuated with measures of pregnant, anticipatory rest; here with a C in the bass, the harmony is a Cmajor13#11 chord. Here the saxophone and piano are aggressively opposite each other's entrances, creating a sense of crudeness and cacophony as shown in Example 3.20. The first instance within the piece of employing an extended technique in the saxophone part is seen in measures 113 and 114, where flutter tongue is written; this certainly serves to heighten the impact of the upcoming climax by roughening the saxophonist's tone.

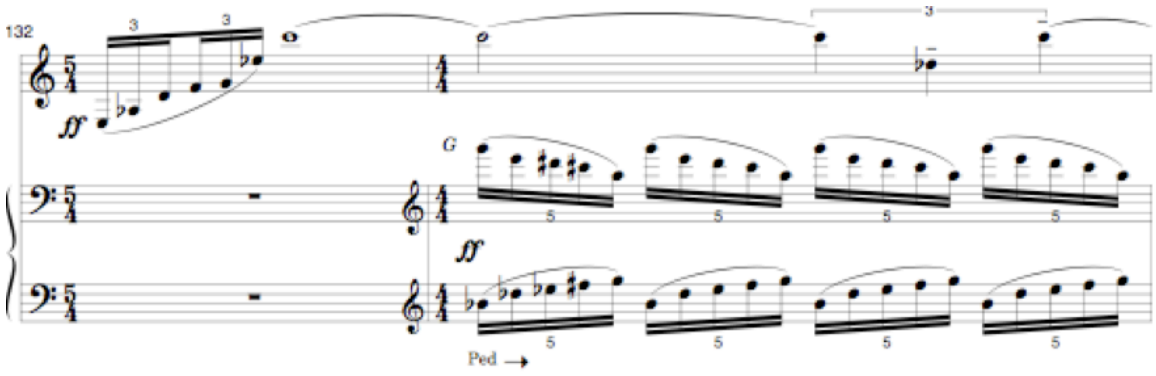


Ex. 3.20: *Sky Scrapings 4. Gathering*, mm. 85–97.

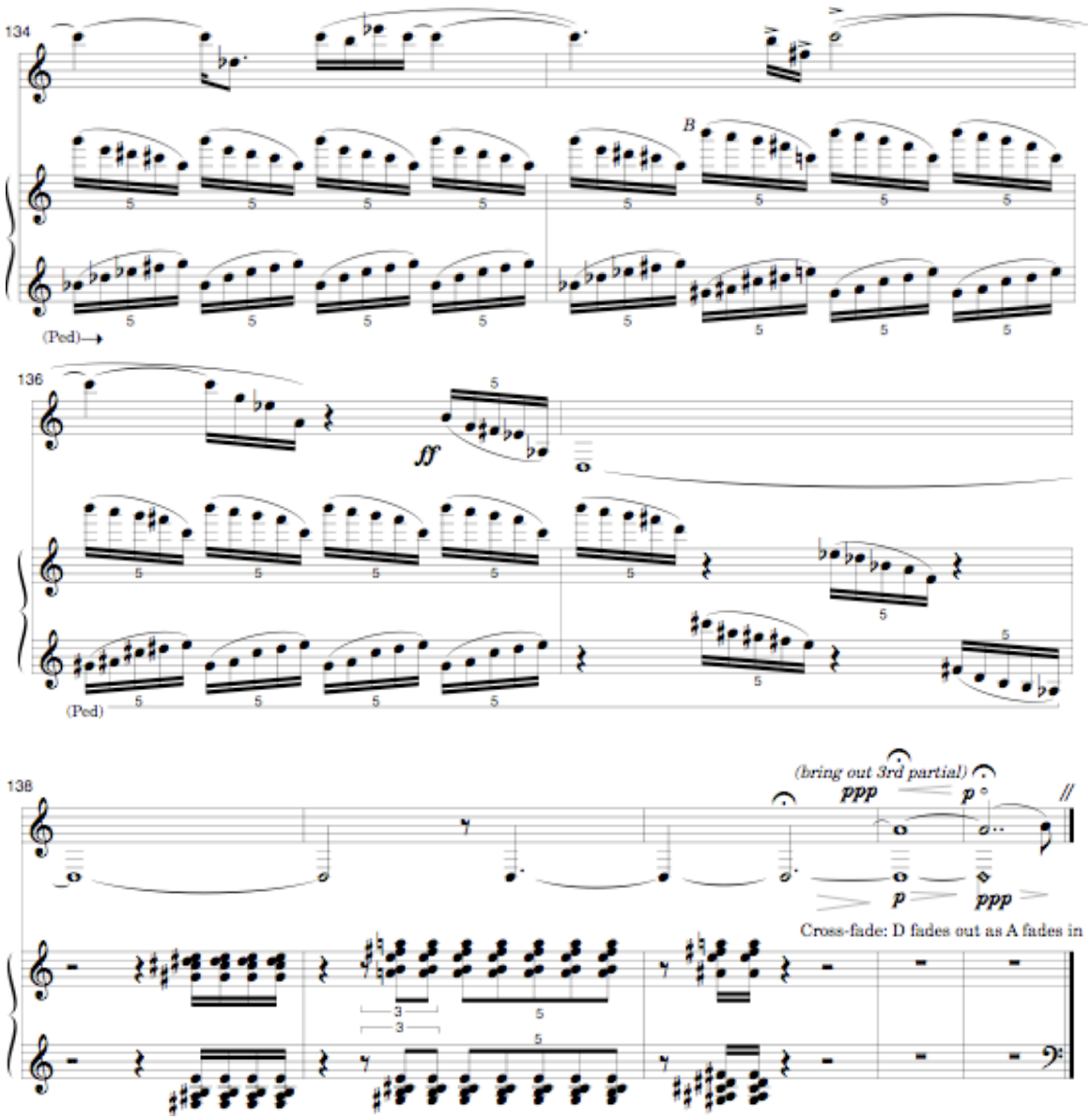
As a way of accumulating momentum to climax, Freund brings back themes from prior movements. In measure 116, the saxophone part performs a similar theme as is found at the opening of the first movement, *Transient Fixations*—the long C in the saxophone part followed by B C D Eb and the piano figure in measure 118 are based on what is first heard in the start of the piece. The repeated wide intervals in the saxophone part at the end of measure 118 echo the same figure found throughout the second movement, *Hypertoccata*. The saxophone part in measure 122 also is reminiscent of the part found in *Transient Fixations* in measure 13 and 22–27, as the shape of the line and rhythms are very similar.

The "rough juxtapositions [that careen] to a cumulative cataclysm" are keenly felt by measure 122, the movement's climax, where the tempo has increased to the quarter note equaling 120. The saxophone range is extended to its highest register, the altissimo

range, and the piano has not only sixteenth-note quintuplets but also discordant eighth-note quintuplets and triplets. Measures 128 through 131 feature mainly chromatic writing that serves to saturate the listener's orientation with an accumulation of notes. As the saxophone quickly descends to its lowest range in measure 137, the piano part also descends in range, discontinues the sixteenth-note quintuplets, and provides aggressive, repeated interjections. The final instance of extended technique writing, here overtone production, occurs in the last two measures of the movement which is marked "Cross-fade: D fades out as A fades in." The solo saxophone gradually fades out and is asked to produce the third partial of the concert D it has been sustaining, essentially the "parent" key of D giving way to the "child" key of A from the right side of the Spectrum of Fifths. This overtone a perfect fifth and an octave above the held tone gives a surprisingly light and brightly-timbred ending to this climactic movement, especially with the B eighth note that is played at the completion of the harmonic—almost as if serving the role of a leading tone to the final movement, as shown in Example 3.21.



Ex. 3.21: *Sky Scrapings 4. Gathering*, mm. 132–42.



Ex. 3.21, continued

5. *a little "Adieu"*

The final movement, *a little Adieu* is "short, simple, and tinged with nostalgia."[19] Freund explains why the short movement closes the piece:

> It is a little bit stolen from *Abbey Road*. One of my favorite things in the Beatles' album organization is the way *Abbey Road* sort of ends with this almost too pious . . . glorious kind of ending. And then there's an enormous twenty-second pause, and you think the album is completed, and then you hear this little ditty at the end. . . . I really loved that thing, and it seems counter to the romantic idea of what the sonata or the symphony is all about. I like the sort of modernist sensibility to it. It's not ironic—it's really sweet. I think it seems like a nice little gesture just to say goodbye to the audience. It's a tune you can hum, short and unpretentious. I've done that with several pieces. I enjoy that little sense of leaving the piece that way.[20]

Form

As shown in Table 3.5, the form of *a little "Adieu"* is only eighteen measures in length and is based on alternating statements of two simple motives from the first four measures.

Table 3.5: Form Diagram of *Sky Scrapings 5. a little "Adieu"*

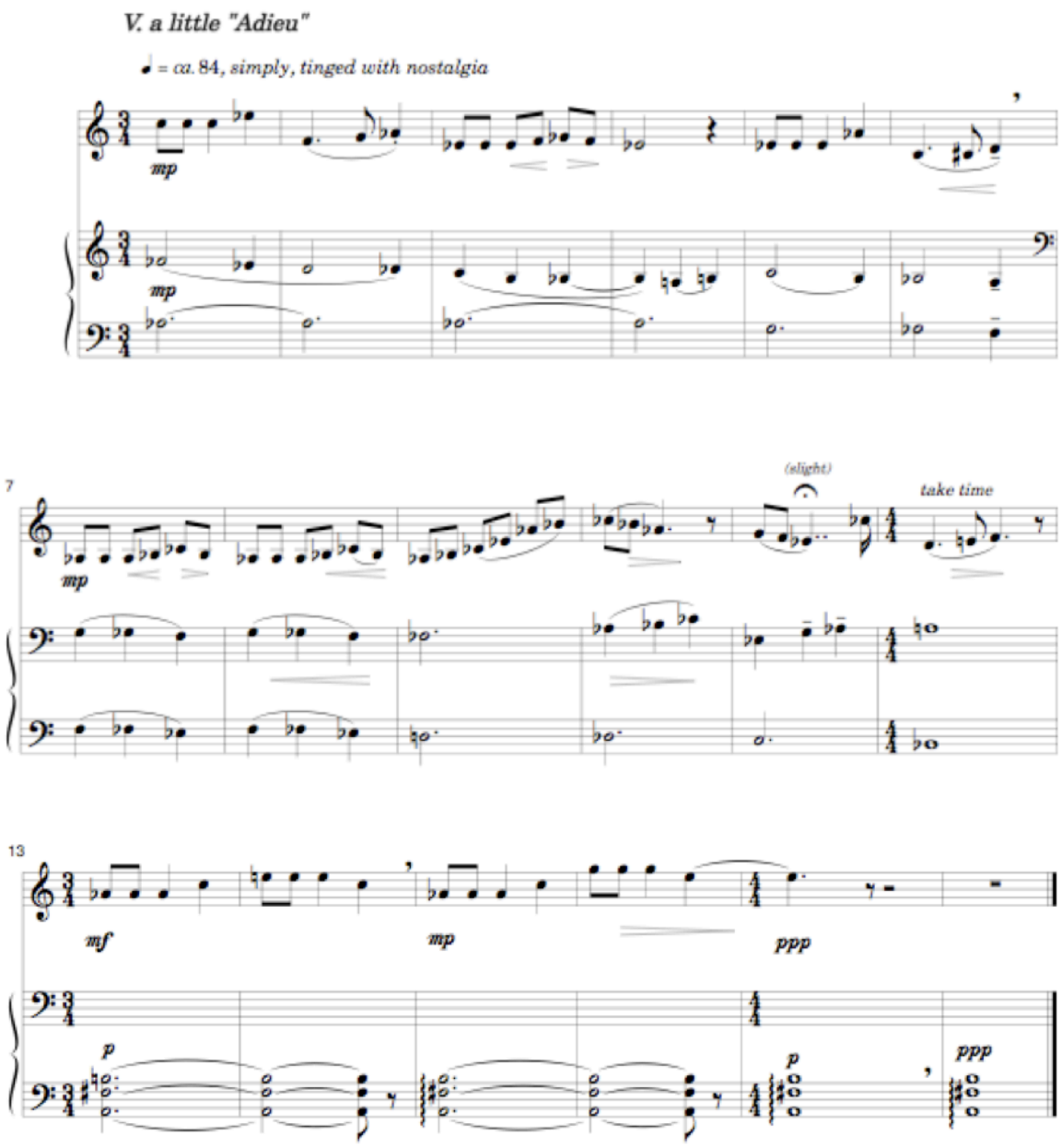
section 1

a	b	a'	b'	a''	
1-2	3-4	5-6	7-12	13-16	17-18
Ab major		C minor	Ab minor	Ab/A	A

[19] Ibid.
[20] Ibid.

Analysis

Shown in its entirety in Example 3.22, the final movement features a simple saxophone melody over sustained and simple accompaniment and is marked at the quarter note equals 84 with the description of "simply, tinged with nostalgia." Essentially composed in one section of eighteen measures, the first phrase is four bars in length with antecedent and consequent sub-phrases that provide the thematic material for the entire movement; its one-octave range for the saxophone alludes to the vocal nature of this song, consistent with Freund's intention and inspiration from the Beatles' *Abbey Road* album. Throughout the movement the saxophone serves as the solo vocalist, and the piano supplies a simple accompaniment, providing just one note per hand for the first twelve measures with the left hand generally descending chromatically, giving a poignant and melancholy sense. The motive from measure 1 to 2 is transitioned to a melancholy restatement in measures 5 and 6 that begins over a C minor triad, and the subsequent idea from measures 3 and 4 is developed and restated from bars 7 through 10. A slight fermata on C minor in measure 11 serves to reposition the final statement of the tune in Ab in measure 13, here played over an A chord and using an E natural instead of an Eb in the melody. The piano finishes the movement with gradually fading away rolled tri-chords in A, though any real clarity of key is thwarted with the expanding pitch wedge of F-Fb-Eb-D-Db-C-Bb-A in the bass and G-Ab-A-B in the tenor, as shown in Example 3.22.



Ex. 3.22: *Sky Scrapings 5. a little "Adieu,"* mm. 1–18.

Performance Considerations

Intended as a more traditional recital piece compared with many of Freund's earlier saxophone works, *Sky Scrapings* is a tour-de-force composition that requires great attention and execution from both performers. The notations in *Sky Scrapings* for both the saxophone part and piano part are extremely explicit: Freund's predilection for specificity in his pieces, particularly regarding articulation but also in dynamics, is seen throughout the saxophone part. As Freund is a very accomplished pianist, the piano parts are also equally and expertly notated.

Articulation

Freund considers himself keenly focused on the notation and interpretation of articulations, and the saxophonist will quickly notice not only the detailed indications for articulation, but also the complex and changing articulation patterns used; often articulations over the same notes are varied so as to create a familiarity yet also a sense of departure and evolution, something intrinsic to Freund's compositional philosophy. Freund also makes a point to offer instructions for articulations where perhaps traditional markings may not fully impart his wishes. Several of the above excerpted musical examples show these instructions, as seen in Example 3.5 ("biting"), Example 3.10 ("chaste, legato"), Example 3.15 ("light, buoyant"), Example 3.16 ("rugged"), and Example 3.18 ("tough" and "light, cool (no accents)").

In an interview, Freund discusses several articulation ideas that the saxophonist will want to consider when performing this piece:

> AM: In all of your music, it is very specifically noted in terms of articulation. Can you speak to this specificity?
>
> DF: For me, I'm an articulation addict. Sometimes the articulations are more important than the notes. When you hear music played without the right kind of articulation, to me it just sounds totally wrong. I've come pretty fascist about articulations. My frustration is that articulations are a little bit open to interpretation. And no matter how much you write articulations, I still find that people don't interpret them the same way. There are lots of different ways of interpreting legato and staccato and all of the grey area in between slurred and staccato. Basically the articulations are there to give some guidelines into how it should be. It's interesting to me how much articulations really express what the soul of the music is. . . . What I can't stand is the sort of "dit-dit-dit-dit-dit-dit" articulation which people seem to default to, especially if they are playing legit music. Jazz players sort of intuitively don't do that unless there is a special effect they are looking for.
>
> AM: In the first movement of *Sky Scrapings*, the melody is marked with different articulations each time it comes around, in measure 3, 5, 7. That continues throughout. Can you speak to that?
>
> DF: I would say it is ninety percent intentional. In most cases it is there for a reason. I am looking at the difference between measure 3 and measure 5. In measure 3, I want it to be more about the rhythm and a clearer last two notes for that lick, but when it comes to measure 5, it is all about the crescendo. It now becomes not so much standing up straight attitude but leaning forward kind of attitude, and I felt the slur at the end of five pushes more and allows the crescendo to have more push towards the downbeat and the continuation of the line.
>
> AM: I notice a difference in articulation at bar 7.
>
> DF: By that point I wanted the last two notes to be the focal point. The forte should be on the second beat. At this point the crescendo is earlier and peaks earlier so the arrival point really is those last two notes. I wanted it to feel differently than the other two renditions of that motive.
>
> AM: In *Hypertoccata*, three times that "raucous" moment occurs where the saxophone has articulated notes with the piano. Each time the articulation over the first two notes of the second beat is omitted. Is that in the case that the performer may slur due to tongue speed issues?
>
> DF: You know, I think that is a mistake. That is probably not intentional.

AM: From the saxophonist's point of view, that might be seen as an opportunity to slur to give the tongue a chance to get through it. You are saying that you'd prefer for all of those notes to be articulated the same way?

DF: Yeah. I think that raucous lick should be machine-like. That is one of those moments where I think the staccato should be really driving. I can't imagine that I was actually intentionally leaving out the staccatos there.

One issue I have in people playing the *Hypertoccata* movement is the people playing the descending scales [too short]. I wrote legato, heavy over them, but I don't always get what I want. I always have to keep saying, "No, it really needs to be a very thick kind of tonguing on those," which is very different than the raucous arpeggiated figures.

It's something that cannot be legislated totally with notation. You have to hope that the performer looks at it and understands, not just what's written in terms of the articulation, but *why* the articulation is there, what it is trying to do in terms of the general projection of the ideas. On articulation, I want people to look at it very closely. I don't want them to observe it mechanically or legalistically. I want them to look at it as a way of drawing all of these little characters and flavors out of the music that I'm always looking for.

In the third movement, measure 44, that's a place where articulation is important. I'm using a lot variety. That's a line that I feel very strongly has to sound a certain kind of singing quality to it. That third beat is a prime example of my specificity in a desired outcome.[21]

Dynamics

Similar to the attention he gives to notating certain articulations, Freund uses very specific dynamic markings to help create one dimension of the five- or six-dimensional soundscape he is composing. As this is a duo-natured piece with equal involvement of both instruments, the saxophonist and pianist should adhere to all of the dynamics indicated and be careful and sensitive in balancing the ensemble. Because of the large

[21] Freund, interview, June 12, 2013.

dynamic capabilities of the saxophone, as long as balance is considered, it is suggested that the piano lid should be set at its full-stick height.

Fingerings

There are only a few instances within *Sky Scrapings* where the saxophone extends beyond the normal fingered range of the instrument. In measure 32 of *Colliding Cantilenas*, the following fingerings are suggested:[22]

G:	8ve	or	8ve	B:	8ve	D:	8ve	or	8ve
	X		1 + P		C1		X		C1
	1		Ta		(3)		1		C2
	4		C5		4		Ta		C3
	Ta				Tc				C4
					Ta				

The final instances of altissimo occur in the climax of the fourth movement, *Gathering*, beginning in measure 106 through 136. Effective fingerings for these passages are:

F:	8ve	Bb:	8ve	G#:	8ve	A:	8ve	or	8ve	C:	8ve
	1		3		1		2		X		C1
	2		4		2		3		1		C2
			Tc		3		4		4		4
			Ta		4		Tc		Tc		Tc
					Tc		Ta		Ta		Ta
					Ta						

Throughout the piece, it is suggested that whenever a passage contains a leap into our away from a middle or high B-flat, bis B-flat (P) is used. Exceptions to this would be when the B-flat is preceded or followed by a B natural or whether one hand is overly

[22] 8ve: octave key, X: front F key, C1: palm D key, C2: palm D# key, C3: high E key, C4: palm F key, C5: high F# key, Ta: side Bb key, Tc: side C key, Tf: fork F# key, P: bis key.

taxed within a given passage. Alternating side B-flat (Ta) and bis B-flat (P) during the descending chromatic major seconds at the end of *Transient Fixations* is an effective way to navigate this technical section. Alternate D (C2) can be used effectively during this part as well.

As the tempo in the fugitivo section of *Colliding Cantilenas* is marked at a very fast quarter note of 152 ("strict tempo"), an effective fingering is to modify the B-flat in the descending passages that begin in measure 51 to create a more streamlined and fluid technique, effectively eliminating a cross-fingering between the Bb and Ab and enabling the saxophonist to release just one key (Ta):

Bb: 1
2
3
Ab
Ta

It is also possible to use an alternate D fingering (C2) throughout this fugitivo section when passages are within the short length of the saxophone tube, known often as notes "below the break;" however, when the musical line extends beyond a D natural, or "above the break," the standard long tube fingering (8ve 123 456) is suggested.

Breathing

Much of the writing for the saxophone in *Sky Scrapings* contains phrases that are fragmented by rests. For example, in measures 1 to 12 of *Transient Fixations* the saxophone's opening phrases are distinguished by several eighth or sixteenth rests. The

performer should strive to create longer, linear phrases by avoiding taking a breath at all marked rests, especially at sixteenth-note rests and after tied notes. In this opening and as is shown in Example 3.1, the saxophonist should breathe instead only on eighth rests, preferably in measures 3, 5, 7, and 9. The saxophonist should be sensitive to his air supply as he creates each phrase, as often times substantial and abrupt dynamic shifts may require a greater control than in other pieces. It is imperative that the saxophonist be equipped with adequate fuel to fully achieve the desired outcome that Freund so clearly marks in his music. While rests are the most common places to take a breath, Freund makes the distinction that each rest must be seriously considered for interpretation:

> Another thing that is a big part of my sense of time and expression are rests. I find that usually when I am coaching players, I've got to keep telling them how important the rests are. People kind of take them intuitively, and sometimes the rests need to be interpreted. I think rests are all different. Some rests you feel as if you are moving through . . . and then some rests are closures. Other rests are just hiccups. I think if players would just take every piece they play and look at the rests and figure out "How am I going to play these rests?" they would add a lot of personality to the music.[23]

Rhythm

Many complex rhythms occur within *Sky Scrapings*, with some of the most challenging being the end of the first movement with the increasingly quickening rhythms using the descending chromatic seconds as seen in Example 3.4. There could be a challenge throughout the piece in being rhythmically accurate when moving from a tied note, shown in Example 3.1. The author suggests working with a metronome with an

[23] Freund, interview, June 12, 2013.

eighth-note subdivision and at first articulating the tied note, eventually working to internalize the eighth-note subdivision and playing it as written, with the tie included.

One suggestion to practice the 5:4 eighth note rhythm that is first seen in measure 59 is by at first saying any unstressed five-syllable word (e.g. “un-i-ver-si-ty” or “ge-o-phys-i-cal”) over the metronome, being careful to group the syllables evenly; the saxophonist can then work toward playing the correct rhythm as indicated once he has internalized the word’s natural rhythm. Similarly, in order to maintain the integrity of the 4:3 hemiola prevalent in all of the first four movements, the saxophonist must understand and adhere to the underlying sixteenth-note subdivision that creates this effect.

It should be noted that Freund’s use of notation cues of the pianist’s rhythms underneath the saxophone part greatly assists the performer in seeing and understanding how both parts interact. The aid of this notation in the saxophone part for *Sky Scrapings* should not be underestimated.

CHAPTER 4: *LOUDER THAN WORDS*

Background

Composed in the fall of 2001, *Louder than Words* is a trio with two original versions: one for alto saxophone, tenor saxophone, and piano (dedicated to Joseph Lulloff, James Forger, and Jun Okada) and the other for alto saxophone, bassoon, and piano (dedicated to Joseph Lulloff, Barrick Stees, and Jun Okada). The piece was commissioned by saxophone virtuoso and Michigan State University professor Joseph Lulloff. In 2003, Freund made a transcription of the trio for trumpet, tenor saxophone, and piano. Regarding the different versions, Freund states:

> There was a saxophonist who was married to a trumpet player who asked if I could make the transcription. That sounded interesting to me so I went ahead. That was several years after the first two versions.
>
> The story about the first two versions is this: Joe Lulloff asked me to write a trio for him to play with Barrick Stees, who at that time was bassoon faculty at [Michigan State University]. I was about halfway through the piece, when Joe told me Barry got the second bassoon job with [the Cleveland Orchestra], and Joe asked me to consider changing directions and make the piece for two saxophones for him and Jim Forger. I did that, but then Joe still wanted to play a version with bassoon, so I went back and made the sax, bassoon version. I use vocal tenor clef in C scores with tenor because it fits the range without a lot of clef changes, and lies in the staff very closely to what the transposed part looks like.
>
> Most of the differences between the versions are pretty obviously range and balance oriented. I also had to add some rests for the trumpet to avoid fatigue issues. . . . I'm afraid the trumpet version needs a super trumpet player, so it may be less successful in an average performance.[1]

[1] Don Freund, e-mail message to author, May 13, 2013.

Freund makes the important distinction that while the alto saxophone parts from both versions are similar to one another, there are significant variations and thus the parts are not interchangeable. As there are three versions of *Louder than Words* available, subsequent analysis and musical examples will be in reference to the alto saxophone, bassoon, and piano arrangement.

The work addresses "the joys and conflicts of the emerging twenty-first century" and is through-composed in a "stream-of consciousness" form, where divisions of Part One and Part Two are provided for manageability. Freund describes this form as an overall accumulation of time.[2]

The alto saxophone, tenor saxophone, and piano version of *Louder than Words* was premiered on February 27, 2002, at Michigan State University in East Lansing by Joseph Lulloff, James Forger, and Jun Okada. The alto saxophone, bassoon, and piano version was premiered on April 28, 2002, at Michigan State University by Joseph Lulloff, Barrick Stees, and Jun Okada.

Part One

> Part One begins with a driving ritornello, followed by a section marked "restless" built around a surging fast triple-time rhythmic motive. The ritornello returns in a truncated form, followed by a quietly lyric transition to an f-minor waltz tune. The peace which follows the closing full cadence of this section is rudely interrupted by an interpolation from Mozart's K. 466 Piano Concerto (possibly offered to give some historical validity to the concept of continuity by intrusion—Mozart used this material in the same intrusive way). The ensuing distortion of this material becomes a return of some previous agitated material, leading to a sudden, enigmatic close to Part One.[3]

[2] Don Freund, *Louder than Words*, http://donfreund.com/?page_id=58#LOUDER_THAN_WORDS, (accessed May 13, 2013).
[3] Ibid.

Form

As shown in Table 4.1, Part One begins at the tempo of the quarter note equals 112, and its form follows the scheme of ABA' with a transition to DD'EB', ending with a brief Codetta.

Table 4.1: Form Diagram of *Louder than Words* Part One

A	B				
a	b			b'	b''
1-47	48-49		50-57	58-83	84-94
A**	A minor		**	A minor	E minor
qtr=112	qtr=184		qtr=160	qtr=184	
	"restless"		wind duet		

c	b		b'	c'	d
95-102	103-36	137-42	143-52	153-62	163-70
C minor	A minor	**	Eb minor	B minor	**
		wind duet			

A	C				D
a'	e	f	e'		g
171-85	186-198	199-204	205-09	210-12	213-16
C#**	Bb major	**	Bb major	**	F minor
qtr=112	qtr=120	qtr=132	qtr=112	qtr=80	qtr=132
	wind duet				waltz

h	g	h	g	h
217-218	219-22	223-25	226-28	229-31
**	Bb minor	F minor	**	**
qtr=108	qtr=132	qtr=108	qtr=132	qtr=108
solo piano	waltz	solo piano	waltz	solo piano

Table 4.1, continued

D'	E	B'	Codetta
g' + h'	i	d'	f'
232-81	282-99	300-19	321-27
F minor	D minor	**	C major
qtr=132	qtr=108	eighth=184	qtr=132
waltz	Mozart K. 466		

Analysis

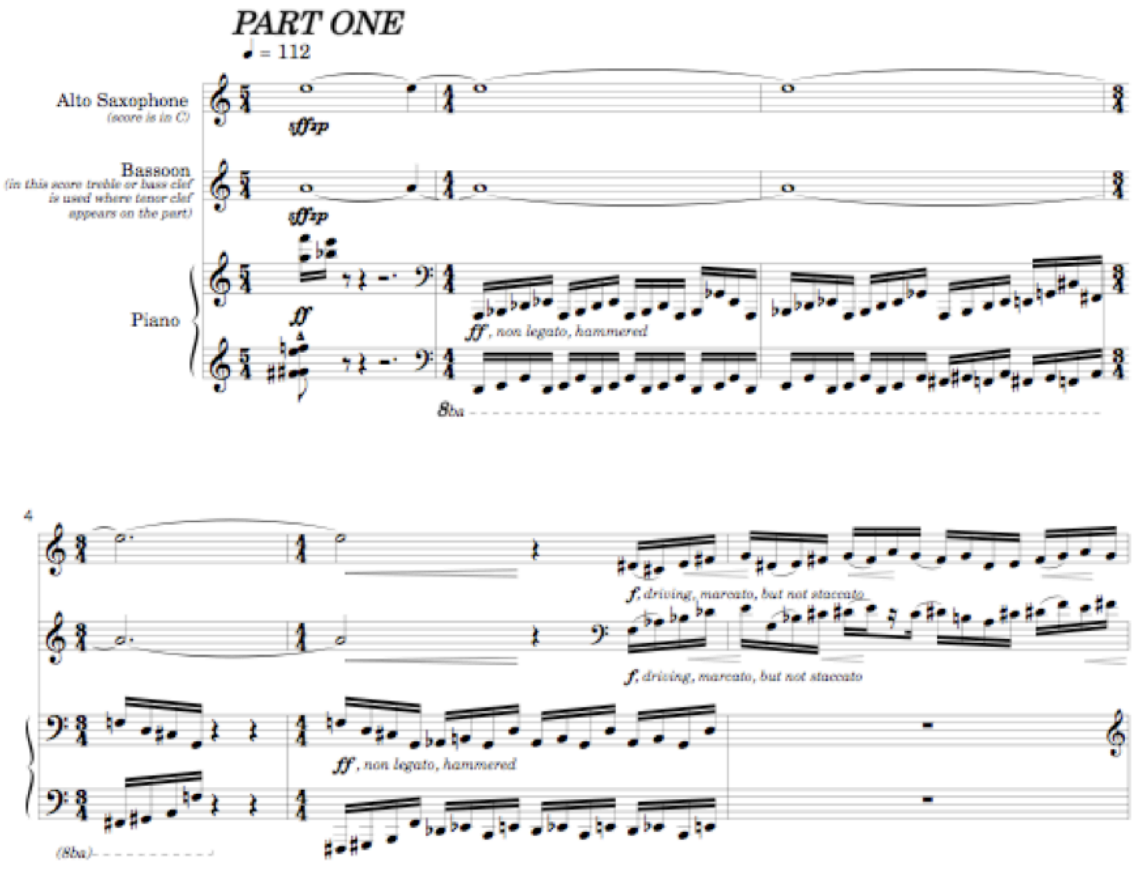
Part One of *Louder than Words* begins with an aggressive sffzp attack on a perfect fifth by the alto (E) and bassoon (A) in the first measure followed by a "driving" ritornello of non-legato, "hammered" sixteenth notes in the piano in measure 2. About this barrage-like opening that defies a harmonic pitch center, Freund explains:

> At the beginning of *Louder than Words*, it starts out with basically just this wave, this crush of information: noise is coming out, accents are coming from all over the place. You shouldn't be able to hear the pitches. It just becomes almost the kind of music where you can't hear the notes and you don't care about them—you just feel it sort of carry you like a big storm. And then certain elements start to come to the forefront so that you begin to recognize little tunes, you start to hear imitations of things. And then that whole idea of how the piece begins is built around the experience of a listener sitting and listening and wondering what they are going to hear, and then they get crushed by this density of sound that finally begins to start becoming clearer and clearer until you find yourself finally into that world. It's introduced by a "baptism by fire." It's hard for me to separate any particular moment because everything is about that.[4]

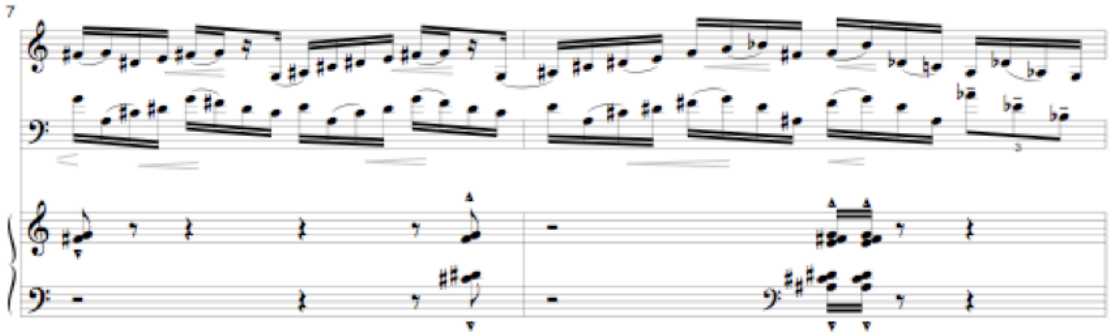
Several of Freund's works begin with such an impactful, violent opening that is saturated with information, with his 1980 work *Killing Time* for amplified saxophone, piano, and tape being a prime example; in that instance, though, the pianist supplies a

[4] Freund, interview, June 12, 2013.

vocal outburst to coincide with the accented first note to give an even further jarring opening to the piece. In measure 5, the two winds continue the "driving" sixteenths in a marcato, non-staccato style while the pianist delivers punctuated marcato notes underneath the saxophone and bassoon; both winds supply a constant stream of sixteenth notes even with the addition of several sixteenth-note rests in each part, as is shown in Example 4.1. Further jarring the listener's perception is how the winds at times play similar articulation patterns but in other instances they do not.



Ex. 4.1: *Louder than Words* Part One, mm. 1–8.



Ex. 4.1, continued

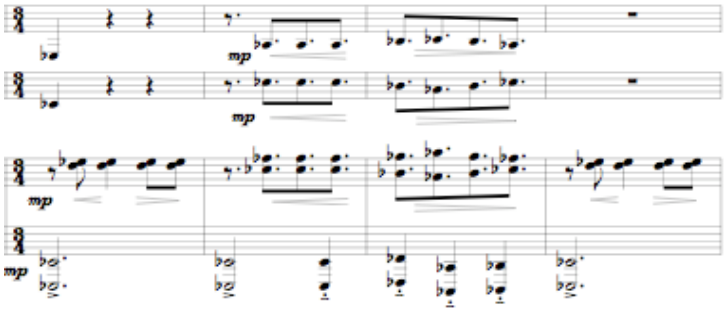
In measure 10, this opening attack occurs in truncation and is answered by piano staccato eighth-note triplets in the piano in measure 19, essentially an imitation and departure from the constantly pressing sixteenths of the opening ritornello. The driving ritornello returns in the last beat of measure 38 and continues through measure 43; here it is slightly lengthened from the first statement, yet it quickly dissolves away in two call-and-response sixteenth-note quintuplets in the wind instruments.

Marked "restless" at the tempo of the quarter note equals 184, the B section begins in measure 48 in A minor and is "built around a surging fast triple-time rhythmic motive."[5] This section is characterized by an ostinato rhythm predominantly found in the piano, but often answered and sustained by the two winds. Several moments occur where the winds are written in paired duets, first seen in the lyrical and slower transitional section in measure 50 and shown in Example 4.2. The key begins in A minor but moves through the keys of E minor (m. 84), A minor (m. 103), Eb minor (m. 143), and B minor (m. 153).

[5] Ibid.

Ex. 4.2: *Louder than Words* Part One, mm. 48–64.

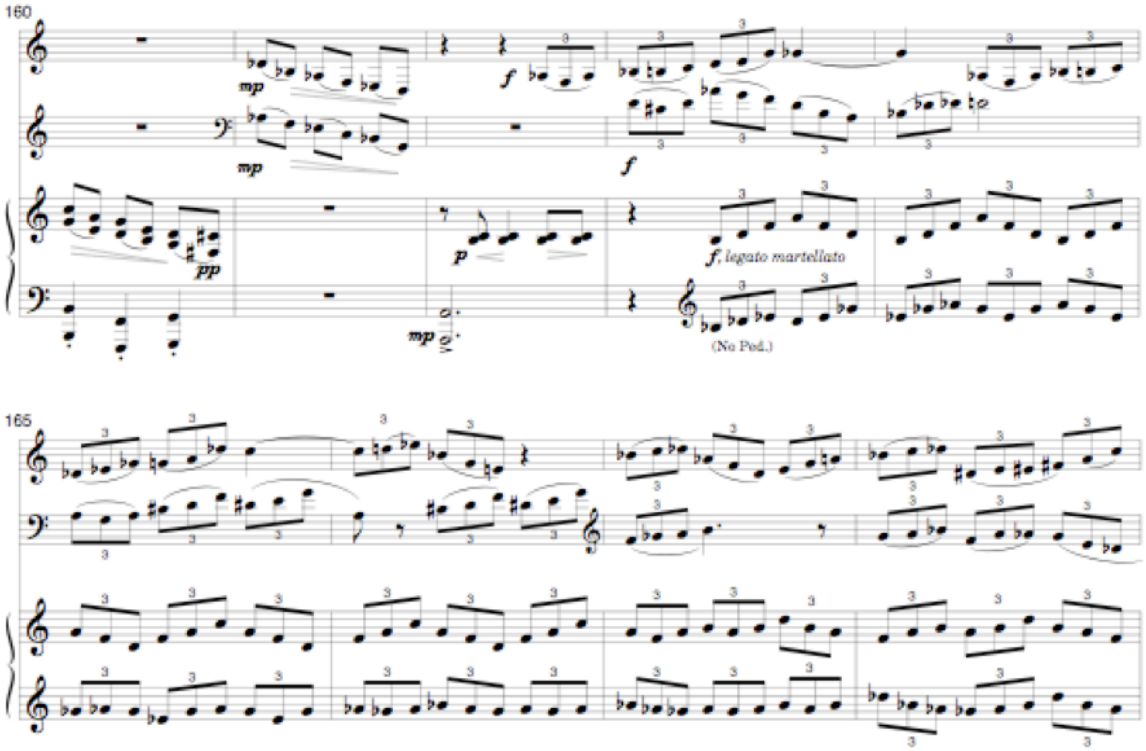
As is shown in Example 4.3, Freund creates additional restlessness by employing a 4:3 hemiola throughout in conjunction with these shifting pitch centers.



Ex. 4.3: *Louder than Words* Part One, mm. 143–45.

A climax within the B section occurs in measure 95 as the piano transitions out of this 4:3 hemiola and into a repeated eighth-note figure while the winds are paired and

play a broad, accented melody in C minor, all marked forte. At the height of the B section, a triplet motive begun by the alto saxophone in measure 162 is answered in canon by the bassoon and piano, marked legato martellato and shown in Example 4.4. This density of information causes the listener to have a sense of auditory overload, similar though varied from the opening ritornello.



Ex. 4.4: *Louder than Words* Part One, mm. 160–68.

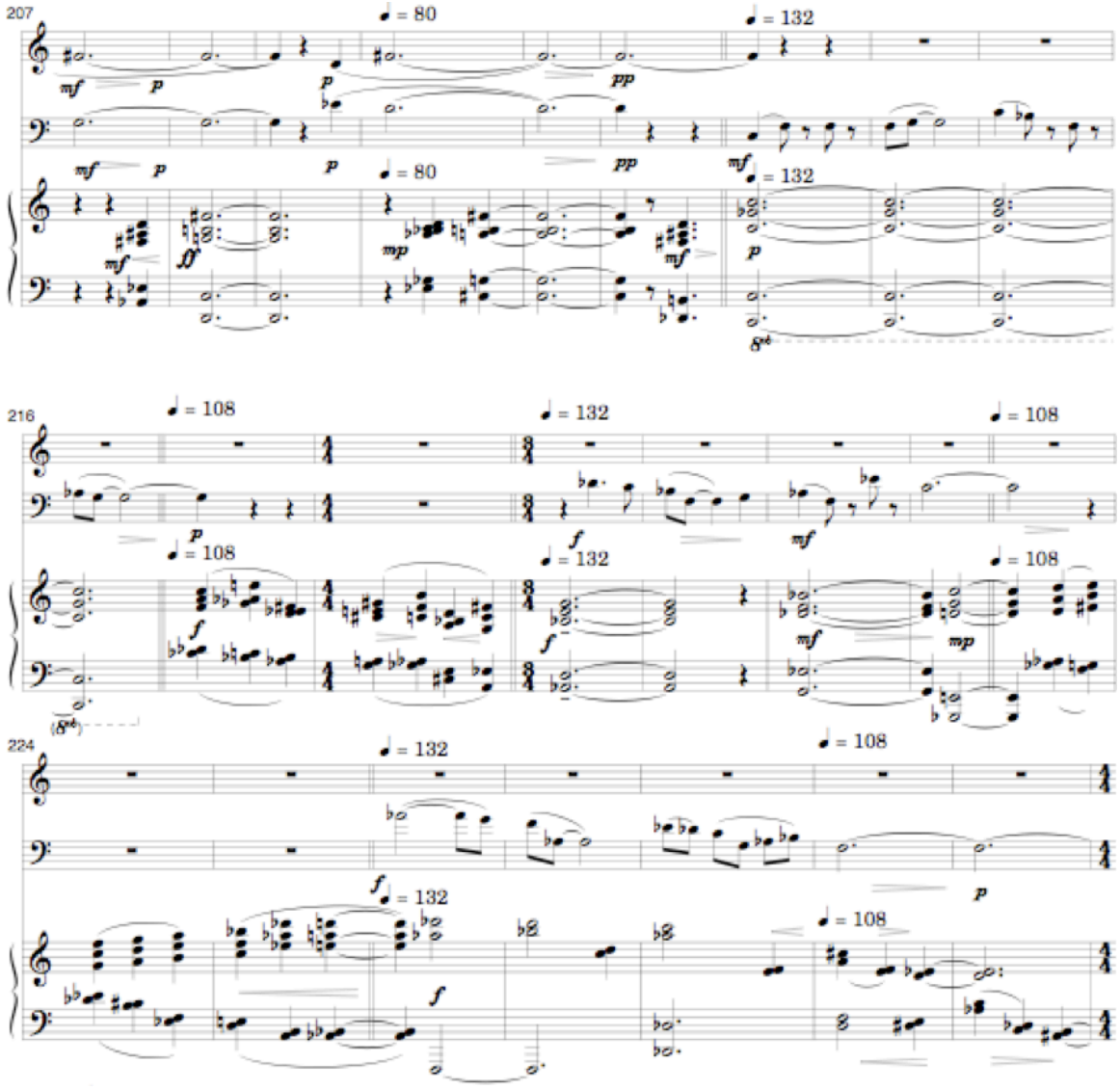
In bar 171 the impact of the piece's opening measures is imitated as the perfect fifth interval is performed sffzp, but now with the bassoon playing a C# and the saxophone a G#. The piano and winds present an exact restatement of the opening driving ritornello, which serves as a framing and referential device for the listener. The piano once again hammers out a barrage of notes whose pitches create a blur of sound. Here, however, the ritornello transitions to a quiet, lyrical C section, a duet between the

alto saxophone and bassoon in Bb and marked quarter note at 120, as is shown in Example 4.5. In choosing a key from the left side of the Spectrum of Fifths, Freund creates a different soundscape with a relatively darker timbre as compared to the preceding section. Slight tempo shifts occur throughout this section, providing a sense of restlessness and transition.

Ex. 4.5: *Louder than Words* Part One, mm. 185–200.

The D section of Part One begins in measure 213 and features a waltz theme performed by the bassoon in F minor over sustained chords in the piano. From measures 213 to 236, the bassoon performs the waltz at the quarter note equal to 132, and it is juxtaposed with the piano playing vertical, dense chords at the quarter note at 108. Throughout this section, the alto saxophone is at rest while the bassoon and piano

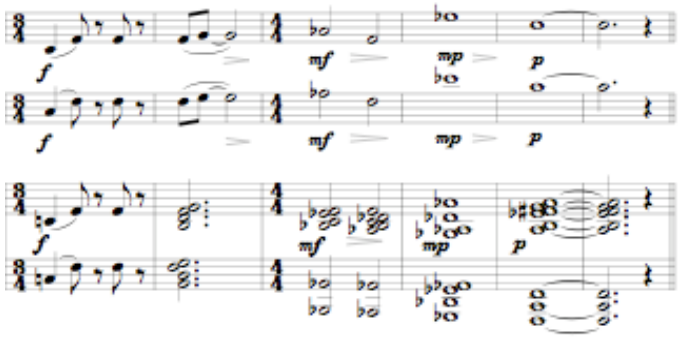
continue trading themes, tempi, and styles, which culminates in measure 225 in a forte countermelody written at the height of the bassoon's range, shown in Example 4.6.



Ex. 4.6: *Louder than Words* Part One, mm. 207–30.

With the addition of the alto saxophone in measure 237, the D section escalates to a climactic unison statement of the waltz melody in measure 272 at a broadened tempo of quarter note equals 108. A strong cadence on F in measure 280 and shown in Example

4.7 marks the first true rest within Part One and evokes a much-needed sense of calm the movement thus far has avoided.



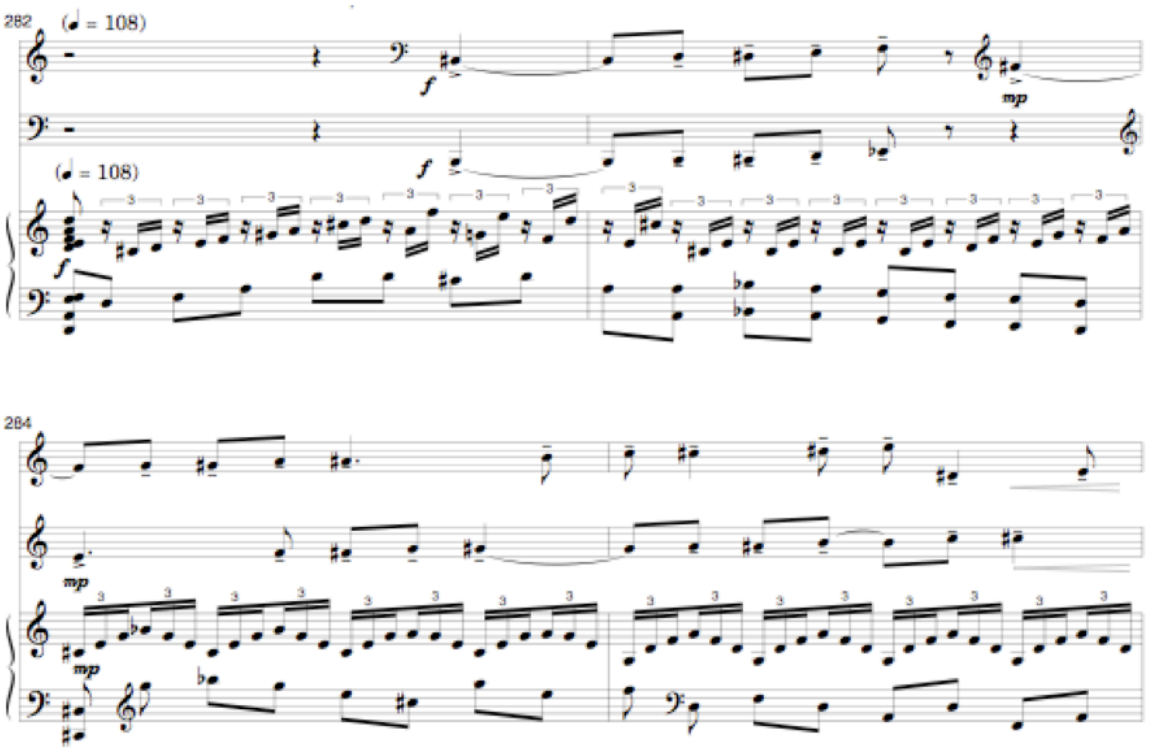
Ex. 4.7: *Louder than Words* Part One, mm. 276–81.

The peace from this strong cadence is quickly intruded upon by a quotation of the second movement of Mozart's K. 466 Piano Concerto. When asked to elaborate on its use within the piece, Freund states:

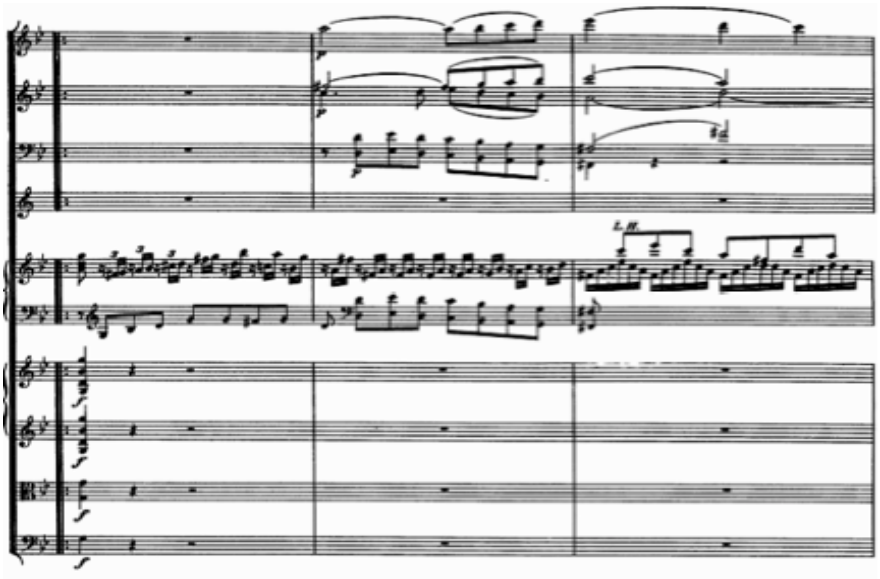
> That has gone on for a long time. In the late sixties and early seventies, quotation technique was big, with the Berio *Sinfonia* and Rochberg. There were all sorts of pieces that were about quotation technique. I began using that in the early seventies. I know that in my doctoral dissertation there is lots of quotation. All of Eastman were doing a little bit of that. I took to it more than anybody else because I just loved this conflict—or confluence, maybe—of the different worlds and the edges in music as they come together. I showed this cello concerto to Gunther Schuller in 1980, and he said, "You know, this whole quotation thing is passé, nobody does that anymore. You shouldn't be doing that." So that made me want to do it more. I do have pieces that don't do that kind of thing, just to see what it feels like not to do it. But every time I do it, I really feel like it says something really important about the whole context of everything that goes on in the piece.[6]

In Example 4.8 shows the Mozart material is transposed to the key of D minor to fit the harmonic scheme of the piece; see Example 4.9 for the excerpt in the original key of G minor.

[6] Freund, interview, June 20, 2010.



Ex. 4.8: *Louder than Words* Part One, mm. 282–85.



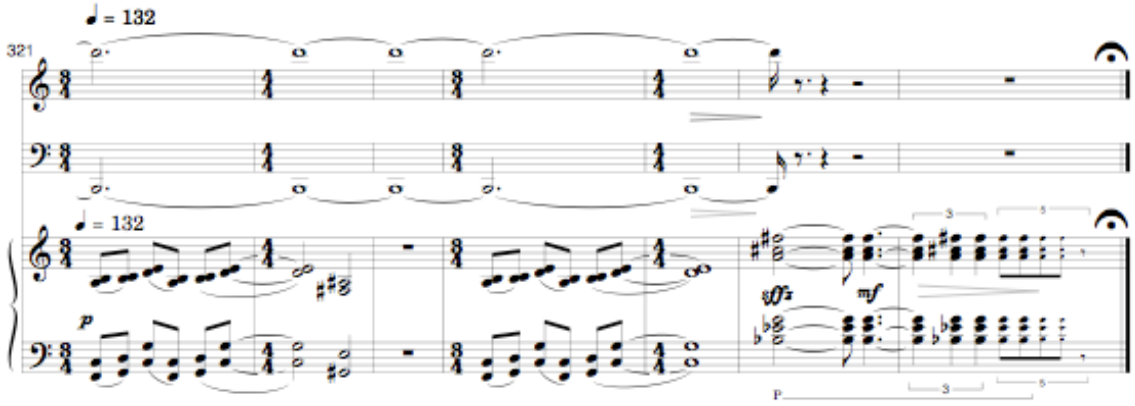
Ex. 4.9: Mozart Piano Concerto in D minor, K466 II. *Romance*, mm. 84–86.

In using the fast interruption from Mozart's own slow movement, Freund is not only giving "historical validity to the concept of continuity by intrusion," but also satisfying an intrinsic need within his own compositional philosophy:

> My whole life, probably just as much now, I've always felt second movements were a little bit of a bore. They were the obligatory "You have to write some slow music." I always liked the fast music much better. . . . These slow movements of Mozart pieces sometimes seemed a little bit—they're beautiful, wonderful music, but it never really excited me that much. And when he puts this fast section in the middle of that slow movement, I thought "Alright! This is really what I love, what I think music ought to do." I guess I just got to the end of that tune that happens right before it, and there's this sense that when you get to that moment, how do you break that spell? And I felt something had to break the spell that was intrusive in the way the Mozart was, and then I heard the Mozart coming afterwards, and I thought, "That works for me."[7]

In measure 300, the "agitated" triplet material from measure 163 returns verbatim, and Freund uses this section to overload the listener with information, just as it was applied earlier in the movement. The energy keeps driving until the codetta in measure 320, where the "quiet lyrical" theme from section C suddenly arrives. Freund's use of C major, as related to the Spectrum of Fifths principle, serves to reset the harmonic field and evoke a needed sense of peace following the aggressive prior material. This sense of calm felt in measure 325 as the instruments slowly fade away is suddenly disrupted by a sffz chord in measure 326 in the piano that quickly fades out to abruptly close Part One, as shown in Example 4.10. Harmonically, this bitonal chord of an F# minor triad over an Eb major chord is extremely dissimilar from the preceding C major cadence, especially when referring to the Spectrum of Fifths, and it ultimately serves to leave the listener with a sense of disorientation and anticipation.

[7] Freund, interview, June 12, 2013.



Ex. 4.10: *Louder than Words* Part One, mm. 321–27.

Part Two

Part Two begins with a section marked "frazzled" (sort of a catfight for two winds with piano commentary), eventually straightening out into a pairing of the saxophones in conga-flavored licks. This builds to a three-measure cataclysm which actually appears three times, each time leading to different result. The first non-sequitur is a g-minor unison hard boogie breakout; the second is a rollicking troubadorish melody—a surprising final destination for all the accumulated momentum. The final appearance of the cataclysm introduces a cathartic return of the f-minor waltz tune, which is not quite the last thing heard—the piano closes with a short, ghostly allusion to the beginning ritornello.[8]

Form

As shown in Table 4.2, Part Two begins at the tempo of the quarter note equals 120. A two-bar introduction in the piano sets up a formal scheme of a movement in five

[8] Freund, *Louder than Words.*

sections with no repeats that is followed by a brief coda that alludes to thematic material from Part One.

Table 4.2: Form Diagram of *Louder than Words* Part Two[9]

	Section 1				Section 2
introduction	a		a'		b
328-29	330-47	348-49	350-88		389-405
**	Eb	**	Eb		G/Eb
qtr=120					qtr=108
solo piano	"frazzled"	solo piano	"sempre frazzled"		

	Section 3				
b'	c	d	c'		d'
406-16	417-20	421-43	444-49	450-68	469-77
G/Eb	**	G Dorian	Ab^7	G Dorian	Ab^7
		qtr=120			
	Cataclysm #1	"Breakout!"	"edgy"		"edgy"

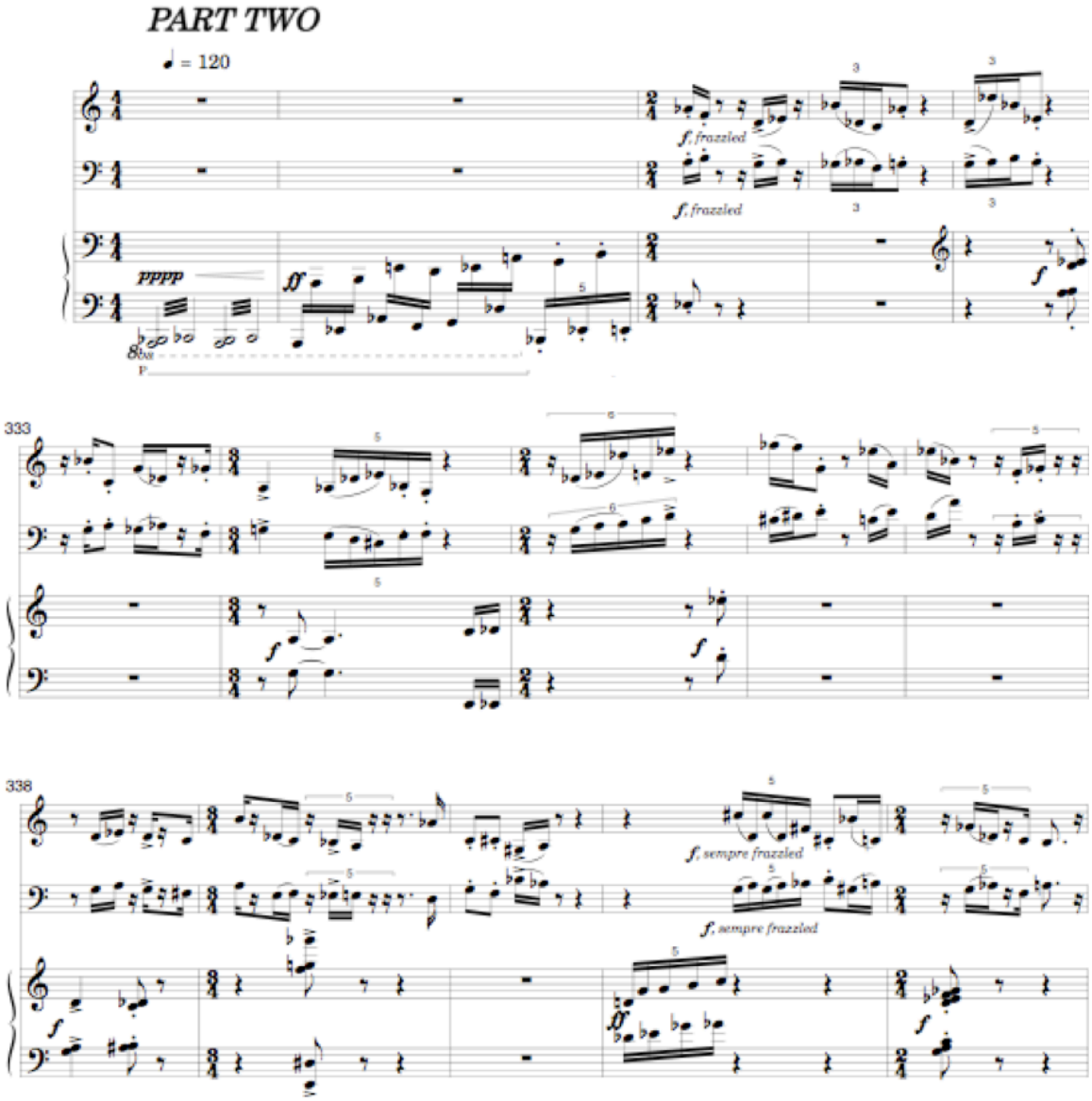
Section 4			Section 5	
e	b'		f	
478-528	529	530-33	534-43	544-49
Eb half-diminished	G/Eb	**	D Dorian	C Dorian
qtr=108			dotted qtr=80	
		Cataclysm #2	"rolling"	

g	f'		g'		
550-62	563-75	576-77	578-91	592-98	
**	E Dorain	G Aeolian	**	**	
				qtr=108	
				Cataclycsm #3	

coda	
g theme (Part One)	a' theme (Part One)
599-611	612-16
F minor	A**
eighth=200	qtr=112
"cathartic!"	

[9] The jazz chord symbol Ab^7 is used to spell the the chord Ab C Eb Gb (mm. 444–49 and 469–77).

Part Two continues the agitation found in Part One. Shown in Example 4.11, a tremolo in the lowest octave of the piano in the first measure crescendos and builds by way of unpedaled sixteenth notes to measure 3, beginning the "frazzled catfight" between the two winds with punctuation supplied from the piano.



Ex. 4.11: *Louder than Words* Part Two, mm. 328–42.

The tremolo returns in measure 348 and again builds to another "catfight," here varied and augmented in length, culminating in a clashing major ninth between the saxophone and bassoon in measure 380.

After a brief allusion to the closing material of Part One in measure 387, the "conga-flavored winds pairing" marks the beginning of Section 2, now bitonal with a G split third chord on top and an Eb diminished seventh chord beneath, with the tempo of quarter note equals 108. There is a prevalence of alternating meters throughout this section as shown in Example 4.12. A return of the 4:3 hemiola in measure 400, heard first in Part One of the piece, again serves to challenge the listener's rhythmic perception and ultimately to propel the energy forward.

Ex. 4.12: *Louder than Words* Part Two, mm. 387–96.

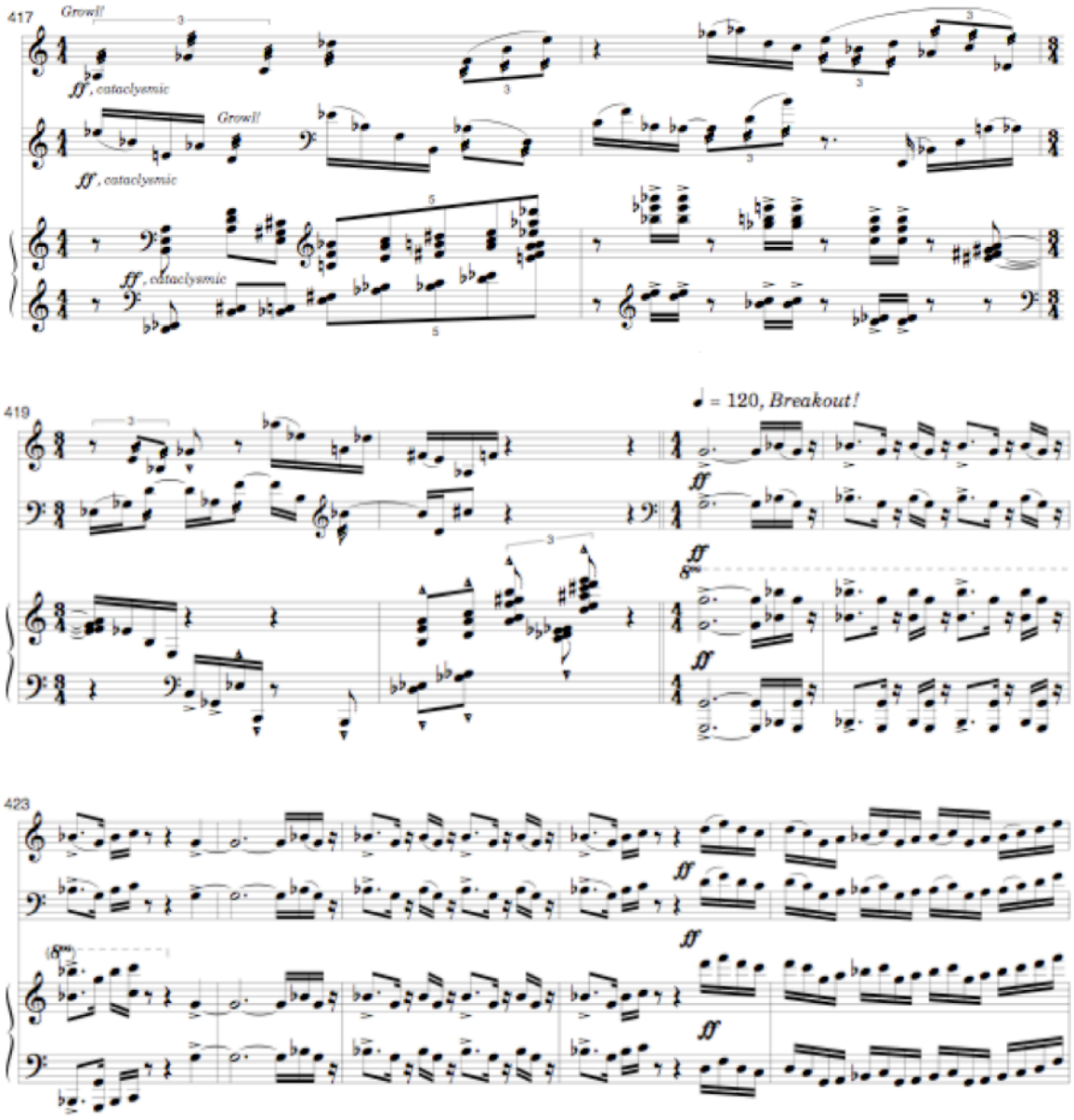
Freund uses three cataclysmic sections within Part Two to strategically create a sense of information density overload, each time ushering in something totally new and

unexpected and creating a startling juxtaposition of thematic material. The first cataclysmic section, in measures 417 to 420, features all three instruments involved in opposing rhythms with highly chromatic material all at a fortissimo dynamic level. The solo winds use the extended technique of growling to distort the tone and provide further fuel for this cataclysmic section. In an interview, Freund addresses these three moments specifically:

> AM: It almost seems there are times, in terms of the information, times when there can be so much information as to have the effect of resetting. I think in the trio in Part Two, you have these "cataclysmic" moments that just seem to be sensory overload; everything in all three parts are just at their max to then usher in something totally unexpected, something fresh. But because of that cataclysm, it kind of wipes the slate clean.
>
> DF: Right. That's exactly dead on. That's the whole strategy. . . . I felt that using those cataclysms to wipe the slate clean and start fresh, that's exactly it.[10]

This gives way with no transition to Section 3 of Part Two (m. 417), beginning with a "Breakout!" hard boogie in G Dorian played in octaves by all three instruments at the quarter note equals 120 and shown in Example 4.13. On three occasions (measures 437, 450, and 466), Freund punctuates the hard boogie theme with a fortissimo B major chord by the solo piano on beat two. Coming from the right, more brightly-timbred side of the Spectrum of Fifths, the B major chord serves to frame the listener's perception as well as transition into a contrasting theme marked "edgy," first seen in measure 444. This theme features the winds and right hand of the piano in piano sixteenth notes while the left hand of the piano plays a walking bass line centered on Ab dominant and marked mezzo forte.

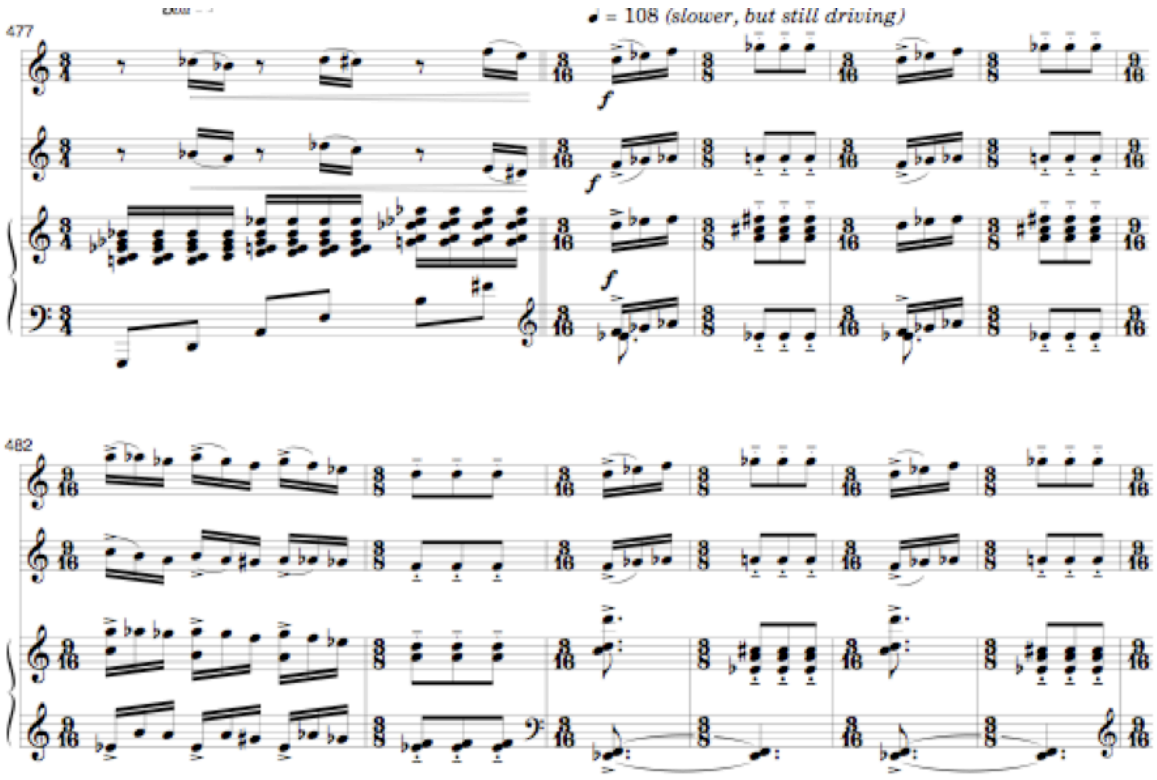
[10] Freund, interview, June 12, 2013.



Ex. 4.13: *Louder than Words* Part Two, mm. 417–27.

The hard boogie transitions into a slightly "slower, but still driving" Section 4 at 478 is punctuated by an Eb half-diminished chord in measures 479, 481, 485, and 487; it is dominated throughout by mixed meter (3/16, 3/8, 9/16, etc.). As seen in Example 4.14, the winds are a sixth apart, and the piano doubles each with either hand. This theme is repeated once again at measure 513, but it soon escalates and departs through metrical

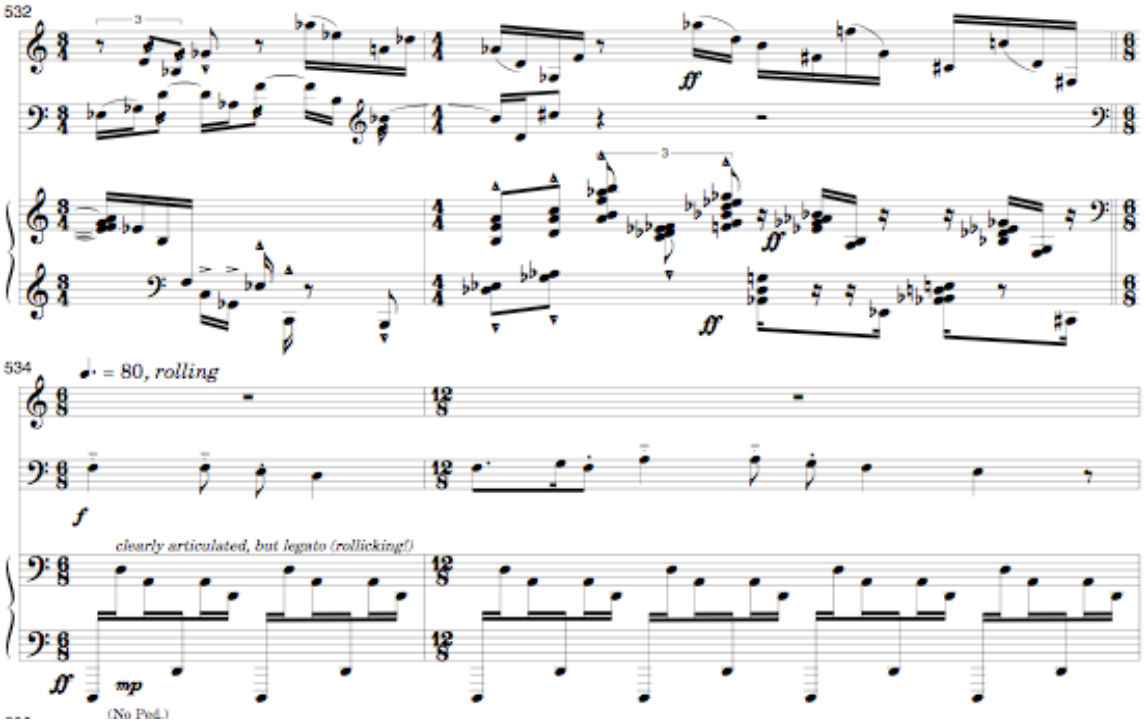
changes and thematic variation. The listener is given one more glimpse of the theme featuring a bitonal G split third chord over the Eb diminished seventh chord from the B section in measure 529 before the second cataclysm is abruptly reintroduced.



Ex. 4.14: *Louder than Words* Part Two, mm. 477–87.

The second cataclysmic section, in measures 530 to 533, again features opposing rhythms, highly chromatic pitches, and the extended technique of growling in the wind instruments, all at a fortissimo dynamic. Without any transition, the tension within this chaotic section propels the music directly into a "rollicking Troubadorish melody" in the D Dorian mode with the tempo of the dotted quarter equals 80 in double compound time. Freund states that the troubador theme, Section 5, is "the high spot, at least in terms of tunes in the piece. That's again that place where I wanted everything to sort of come

together," where the momentum accumulates to its largest climax.[11] Similar to the movement *Gathering* in *Sky Scrapings*, this is where the greatest sense of arrival is felt in *Louder than Words*. The bassoon presents the first statement of this modal, neo-medieval theme at measure 534 and has a strong cadence on D in measure 538. The alto saxophone enters in measure 539 with the same statement of the D Dorian theme, and the bassoon plays a countermelody. Both parts have a specific detached articulation indicated of a staccato beneath a tenuto mark. The piano part, with "clearly articulated, but legato (rollicking!)" sixteenth notes, is repeating D and A pitches in differing octaves as is shown in Example 4.15.



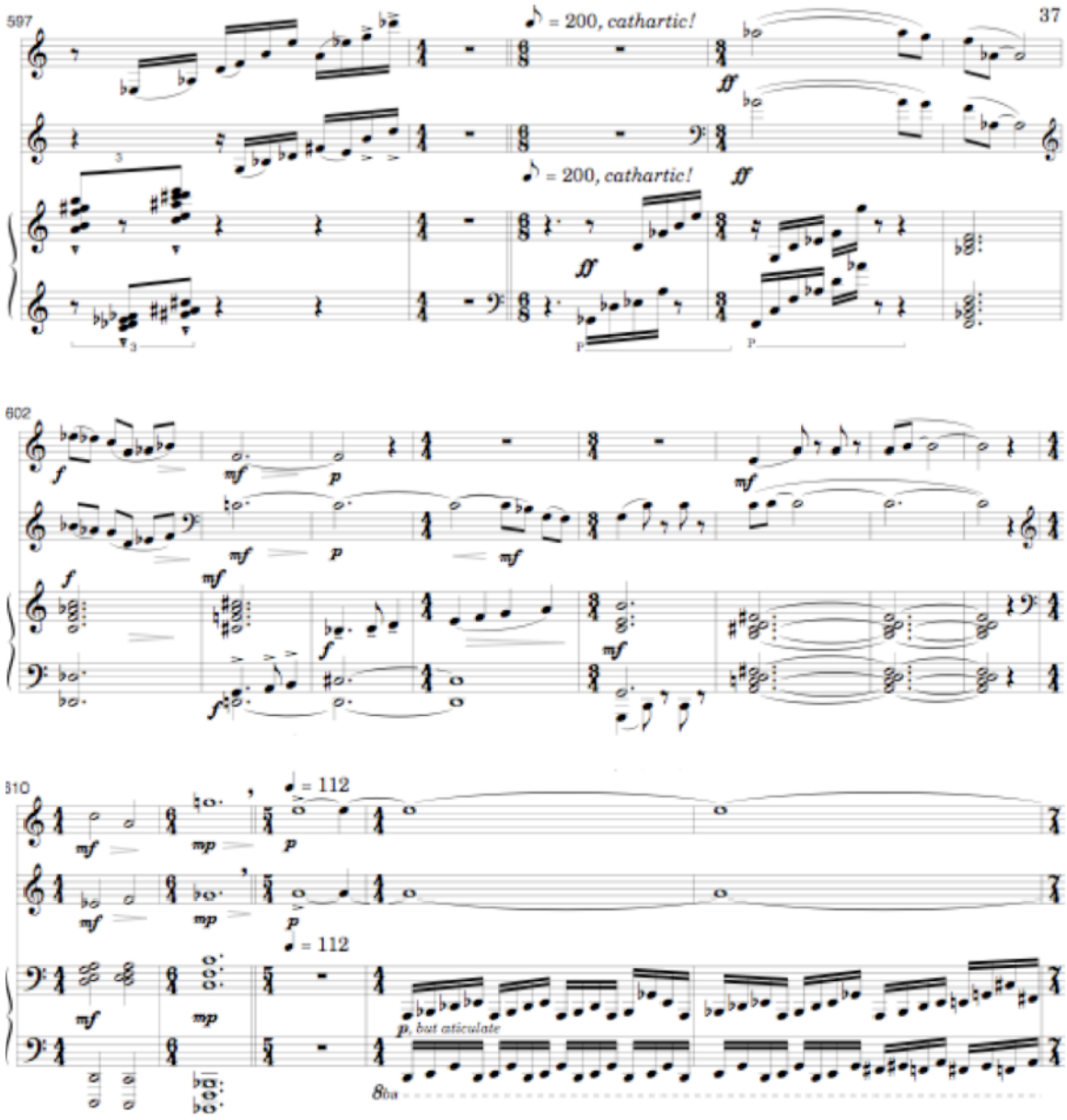
Ex. 4.15: *Louder than Words* Part Two, mm. 532–35 .

Throughout Section 5 of Part Two, Freund continually accumulates and juxtaposes thematic material to build a sense of tension, and the harmonic material

[11] Ibid.

becomes increasingly chromatic approaching the final cataclysm. In measure 544, the bassoon presents the troubador theme in C Dorian with a strong cadence on C in both instruments in measure 549. Beginning in measure 550, the piano more fully develops a contrasting theme that was first introduced in measure 545. This new theme features ascending chromatic eighth notes in the piano contrasted with initial sixteenth notes in the wind duo. Another statement of the troubador theme in E Dorian begins at measure 563 in the saxophone and bassoon and is juxtaposed by the piano's ascending chromatic line and sixteenth notes. The troubador theme is presented in fragments in the piano part with an eventual cadence in G Dorian in measure 577. Freund's use of four key areas in the E section—D, C, E, and G Dorian—gives the listener an overall sense of anticipation and breathlessness, heightening the drama of the high spot of the entire piece. The wheeling sixteenth notes in the winds that begin in measure 578, coupled with the ascending chromatic eighth notes in the piano, propel the three instruments into the final and longest cataclysmic section beginning in measure 592, again featuring a fortissimo dynamic, opposing and jarring rhythms, discordant notes, and growling in the wind parts.

A bar of pregnant silence in measure 598 gives way to a "cathartic" return of the lyrical F-minor waltz theme from Part One in measure 600. An accented perfect-fifth interval in the wind instruments is paired with the piano's barrage of pitches to create a sense of ambiguous harmony. Written at the tempo of quarter note equals 112 and coupled with a soft rumbling in the lowest register of the piano, an overall "ghostly allusion" to the opening ritornello of the piece is felt, as shown in Example 4.16. The piece comes to a conclusion as the piano fades to silence.



Ex. 4.16: *Louder than Words* Part Two, mm. 597–614 .

Performance Considerations

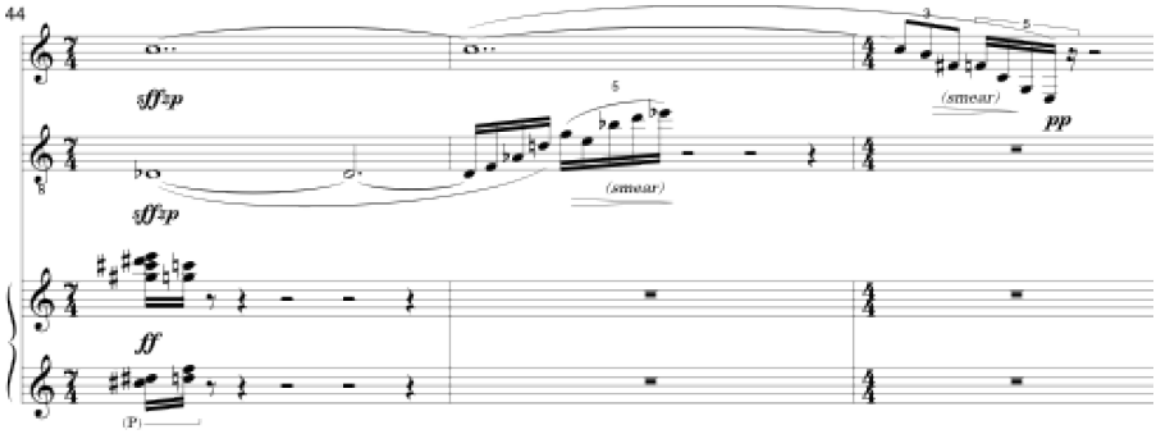
Louder than Words is a virtuosic chamber piece for all three performers, and its availability in three different versions requires each member to adapt to the demands and issues relating to that particular ensemble. All performers must be very diligent in following the musical markings that Freund has given on the page, particularly in regard to dynamics, articulation, and tempo. Essentially one long work that is broken into two parts for manageability, it is the task of the performers to carry the listener through many different styles, from a rollicking Renaissance theme to an abrupt Mozart quotation and beyond.

Different Versions

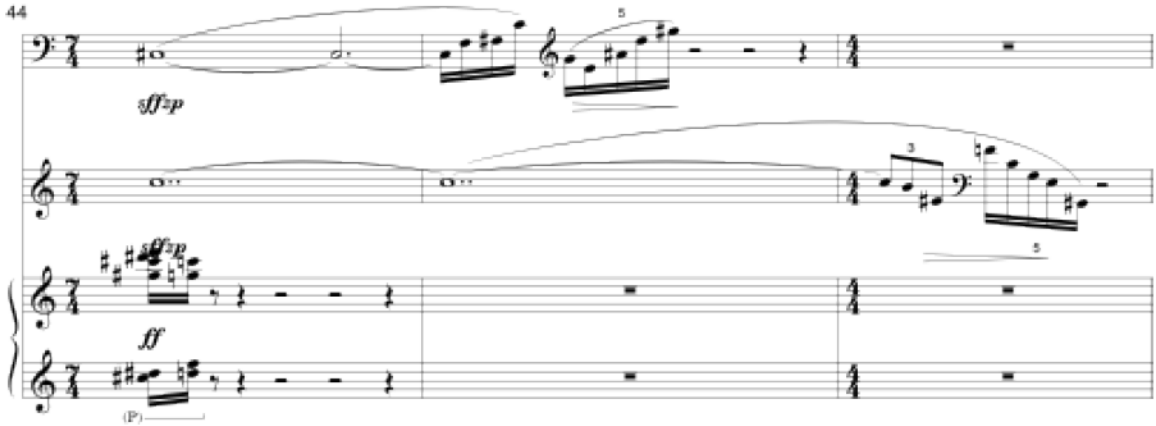
There are three extant versions of *Louder than Words* available, the two original versions for alto saxophone, tenor saxophone, and piano and alto saxophone, bassoon and piano and the 2003 version for trumpet, tenor saxophone, and piano. There are several important differences with each part from version to version, and it is essential to note that the alto saxophone part in the alto saxophone, tenor saxophone, and piano version cannot be used with the alto saxophone, bassoon, and piano version, nor can the tenor saxophone part from the alto saxophone, tenor saxophone, and piano version be used with the trumpet, tenor saxophone, and piano version. While the piano part is unchanged in all three versions, it is highly recommended that the pianist use the score appropriate for the version so as to best follow the solo instruments. Consistent with the score layout

for *Sky Scrapings*, the use of cues written into the wind parts is extremely helpful in preparing for performance. It is recommended to study the entire score, though, to get a broader and more global understanding of the role of each instrument in creating an effective and accurate performance. Each performer must make great effort to adhere to Freund's directions all the while understanding the effect these markings have on the listener's perception.

Most of the changes between the two original versions for alto saxophone, bassoon, and piano and alto saxophone, tenor saxophone, and piano deal with adapting the low-ranged bassoon part to the mid-to-low-ranged tenor saxophone part via octave displacement. There are several times where material written for the alto saxophone and tenor saxophone parts is switched in the bassoon and alto saxophone version, hence reinforcing the directive that alto saxophone parts are not interchangeable between the versions. The most recent version for trumpet, tenor saxophone, and piano has several significant differences in the writing for the solo instruments; many of the alterations are due to range and fatigue issues for the trumpet, and often times the part is displaced by an octave to make the part more manageable. Between measures 44 and 46, not only is the melodic material from the original version swapped with the trumpet and the tenor saxophone, but an entirely new "smear" indication is now in both parts, as is compared in Examples 4.17 and 4.18.

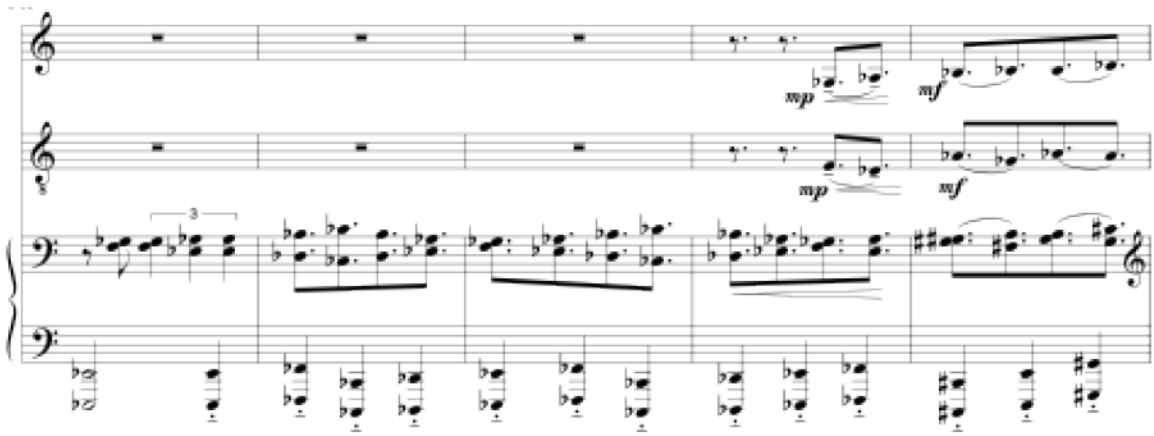


Ex. 4.17: *Louder than Words* Part One, trumpet, tenor saxophone, and piano version, mm. 44–46 .© 2001 Freundworks Publishing. Used with permission.

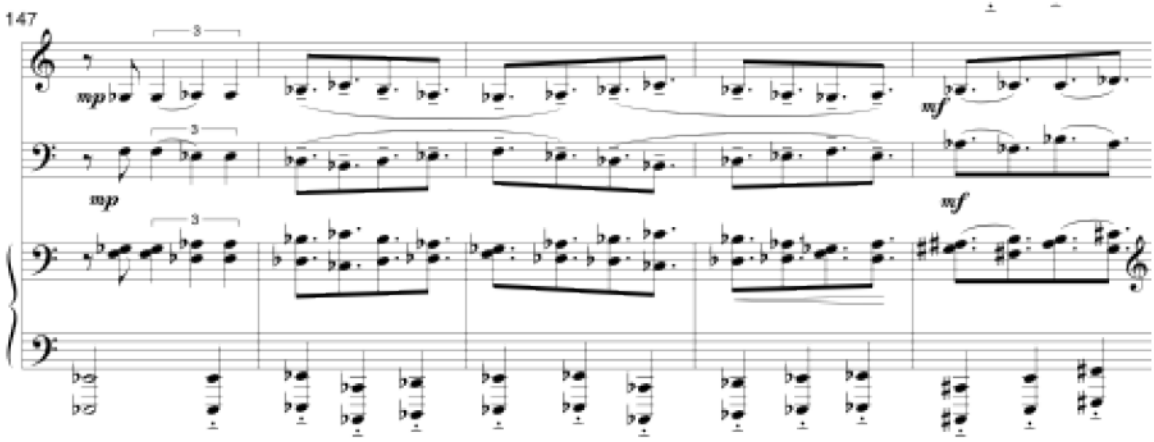


Ex. 4.18: *Louder than Words* Part One, alto saxophone, bassoon, and piano version, mm. 44–46. © 2001 Freundworks Publishing. Used with permission.

Examples 4.19 and 4.20 show how Freund adapted the alto saxophone part to the trumpet part to be sensitive of embouchure fatigue can be seen from measures 147 through 150; here the trumpet and tenor saxophone both play less than in earlier versions to alleviate any endurance issues the trumpet player may have.

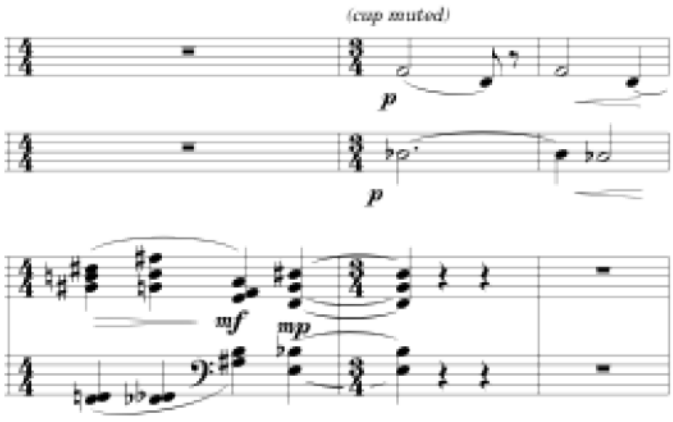


Ex. 4.19: *Louder than Words* Part One, trumpet, tenor saxophone, and piano version, mm. 147–51. © 2001 Freundworks Publishing. Used with permission.



Ex. 4.20: *Louder than Words* Part One, alto saxophone, bassoon, and piano version, mm. 147–51 . © 2001 Freundworks Publishing. Used with permission.

One advantage in adapting the alto saxophone part to a brass instrument is the ability to incorporate mutes, as is shown in Example 4.21. From measure 205 through 236 in the D section of Part One, the trumpet is written to use a cup mute, which can significantly alter the timbre of the ensemble. As material from Part One is found at the end of Part Two, Freund chooses to close the entire piece with trumpet using the cup mute.



Ex. 4.21: *Louder than Words* Part One, trumpet, tenor saxophone, and piano version, mm. 204–06. © 2001 Freundworks Publishing. Used with permission.

Dynamics

The saxophonist must adapt his style of performance accordingly depending on which version is to be played. For the version with alto saxophone, bassoon, and piano, the saxophonist must be sensitive to balancing the ensemble, and at times may need to limit the amount of volume produced in certain sections, as the bassoon does not possess the same dynamic capacity as the saxophone. The same concern for dynamics will not be as much of an issue with the version for alto saxophone, tenor saxophone, and piano, as both saxophones have similar projection capabilities. The version for trumpet, tenor saxophone, and piano requires both solo instruments to carefully balance the ensemble, as the trumpet has the ability to directly project their tone from their bell, while the tenor saxophone's tone is dispersed throughout the open keys of the instrument. For the two instances where the trumpet uses a cup mute, the saxophonist and pianist must be sure to play sensitively so that this unique timbre is heard.

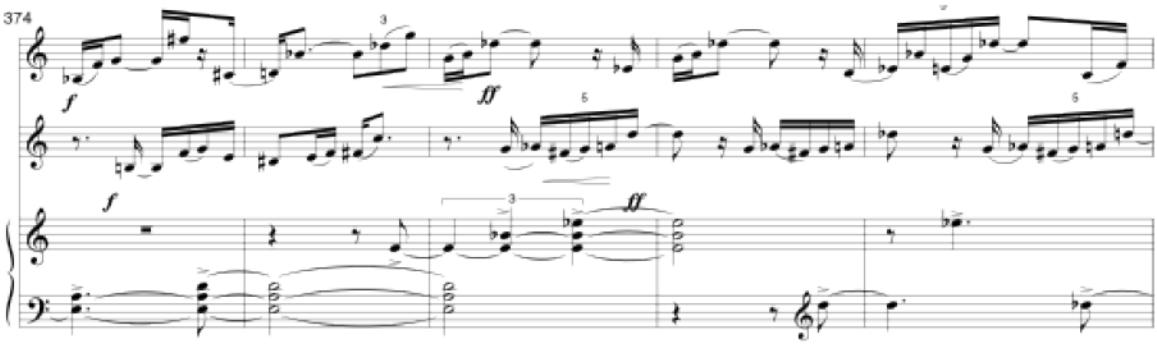
Regarding the dynamics to be used by the pianist, the version for alto saxophone, bassoon, and piano would be the only one that may require the piano to use the half stick for the lid height. In both the version for alto saxophone, tenor saxophone, and piano and trumpet, tenor saxophone, and piano, the solo wind instruments are able to project their tone enough to balance the full-stick height of the piano lid.

Articulation

Depending on which version of the piece is being played, each performer will need to carefully adapt their articulation style to the specific instrumentation involved. As the bassoon and trumpet have different styles of attack and response as compared to the saxophone, both instrumentalists must diligently listen for a precise matching of styles. For the version that includes two saxophones, each saxophonist here must strive to match articulation style and response, as the lower instrument naturally has an attack that is more sluggish than that of the higher instrument. The bassoon and its double reed have the ability for a quick response of articulation that can easily be shortened, and it is important that there is agreement on the same style of length and attack as the alto saxophone. Articulation on a brass instrument is altogether different than articulation on a woodwind instrument, as there is no part of the instrument that is in contact with the inside of the performer's mouth, so once again both wind performers must strive for a similar style of attack and release.

Rhythm

Louder than Words contains many rhythmic moments that could prove challenging for the performers, and there are many instances where conflicting, a-metric rhythms are being played by each instrument all at the same time. For example, the opening fifty measures of Part One features many varying rhythms, from eighth-note triplets to sixteenth-note runs to sixteenth-note quintuplets, and it is the role of each performer to play their part rhythmically and accurately. The opening catfight in Part Two is incredibly rhythmic, beginning at first with the solo winds paired together in similarly complex rhythms only to soon dissolve and eventually conflict by the end of the fight, seen clearly in Example 4.22.



Ex. 4.22: *Louder than Words* Part Two, mm. 374–78.

Each cataclysmic section in Part Two is defined by the complex and intricate rhythms in each of the parts so that the union of all three instruments creates a sense of saturation and sensory overload as is shown in Example 4.13. For each of these examples and many other rhythmic moments in *Louder than Words*, the use of a metronome cannot be overstated. By first externalizing the tempo with a metronome, each performer can

eventually work to internalize the tempo in both individual practice and in ensemble practice to more accurately perform the intricate rhythms found throughout this piece.

Freund's addition of instrumental cues throughout each of the solo parts is incredibly helpful in showing both wind players how the parts should interlock and interact. However, it is still essential that the wind performers study the full score to understand additional details not included in the cues.

Breathing

Breathing in chamber music is one of the most important aspects of ensemble precision, particularly regarding entrances. There are many moments within *Louder than Words* where either both solo wind instruments or the entire trio must enter precisely at the same time, and it is from a preparatory breath in the appropriate tempo that this can best be achieved. For example, the sffzp entrance at the beginning of Part One must be cued in both solo parts by an active breath that is in time; not only will this create a strong, accented beginning to the piece, but it also will help the pianist know the tempo in which to play the sixteenth notes in measure 2 (See Example 4.1).

Several moments occur where the two solo instruments are paired together but yet perform parts that are dissimilar, and many times each part is punctuated with eighth-note or sixteenth-note rests as is shown in measures 5 to 9 in Example 4.1. In these instances, it is important that the performers avoid taking breaths at every marked rest, which could fragment the musical line and delay entrances. A prime example of this can be seen with

the frazzled catfight that begins Part Two in Example 4.11, where the solo instruments begin most entrances together but must grapple with many rests. The wind instruments can better synchronize their performance of these complex rhythms and articulations in this particular section by breathing only on rests that are a quarter note in length or longer.

Intonation

There are several moments in *Louder than Words* where the solo instruments must pay very careful attention to intonation. Throughout the trio there are many moments where Freund has written the solo instruments to be either a perfect fourth or a perfect fifth apart, and these are of particular concern regarding intonation, as any discrepancy of pitch is readily evident. The opening chord in both the alto saxophone, tenor saxophone, and piano version and the later version for trumpet, tenor saxophone, and piano features the interval of a perfect fourth which is articulated sffzp and then sustained at a softer dynamic for several measures; the opening chord in the version for alto saxophone, bassoon, and piano is a perfect fifth, shown in Example 4.1. Further complicating the tuning of this opening chord is how intonation can be affected by dynamics and articulated entrances: for both brass and woodwind instruments and hence for all extant versions of this trio, pitch has a tendency to sharpen in quieter dynamics and flatten in louder dynamics; with attacks or entrances, woodwind and brass also have a tendency to at first enter sharp and settle at a slightly lower pitch level. Of particular difficulty for the versions with alto saxophone is the tuning tendency on the high C#,

which is very sharp on nearly all saxophone models; by employing a corrective fingering (adding fingers in the right hand stack of the instrument) and by working with a drone to better hear the correct pitch level, the saxophonist can better execute the exact pitch necessary.

Intonation is also an important consideration in many of the moments where the solo instruments perform as a wind duet, especially beginning in the C section that begins in measure 186 of Part One and is shown in Example 4.5. The strong cadence on F major in measure 280 features both wind instruments in unison; it is marked piano and is in a generally sharp range for all instruments. Here the alto saxophone is playing a high A natural, and in the version with tenor saxophone, the tenor saxophonist is playing a middle D natural; the following fingerings are suggested to aid in lowering the pitch:

A:	8ve	D:	8ve	or	C1
	1		1		
	2		2		
	6		3		
			4		
			5		
			6		
			Bb		

There are many further instances throughout *Louder than Words* where the wind instruments must play in tune with each other at the interval of the perfect fourth, perfect fifth, unison, or octave. Many of the notes in the higher range of the saxophones can be lowered by leaving off a combination of palm keys as an effective way to lower these typically-sharp notes. For middle range and lower range notes, other corrective fingerings as the ones suggested above are helpful in playing better in tune. For all versions of the trio, it is imperative that each performer first understands the tuning tendencies of their

instrument and ultimately strives to control the variables of dynamic, phrasing, and attack in order to accurately execute *Louder than Words*.

Fingerings

There are only a few instances within *Louder than Words* that are written in the altissimo register of the saxophone. In the alto saxophone part, the following fingerings are effective:

A#	8ve	B:	8ve	A:	8ve	G:	8ve	E:	8ve
	3		3		2		X		X
	4		C1		3		1		1
	Tc		4		4		4		2
	Ta		Tc		Tc		Ta		3
			Ta		Ta				

There are fewer altissimo notes in the tenor saxophone part. The following fingerings for these specific measures are suggested:

m. 367 G#	8ve	m. 380 Bb:	8ve
	1		3
	3		C1
	4		Ta
	Tc		
	Ta		

CHAPTER 5: SUMMARY

In his compositional philosophy, Freund stresses the importance of relating music to "life as we know it—it should address the violence, the dark side of human passion, the capriciousness of fate"[1] that our sensory-flooded, twenty-first century minds are inundated with, and he states that "a composition can be valued only in terms of how well its ideas engage the listener in music's own non-referential world."[2] In *Sky Scrapings* and *Louder than Words* he structures both pieces to give the listener a perceptibly varied listening experience that exploits several dimensions—harmonies, rhythms, thematic variation and juxtaposition, fast music—as they are processed through time. Both pieces take the listener on an auditory journey that spans a range of styles over centuries, and both pieces vary and accumulate each dimension to a violent, climactic peak. It is how Freund manipulates and evolves the particular and individual components of these multi-dimensional works of art—their harmonies, technical passages, rhythms, articulations, and form—that is most intriguing to the performer as well as the listener.

Spectrum of Fifths

Freund's unique perspective on the theoretical model of the Circle of Fifths, the Spectrum of Fifths, can be traced throughout both *Sky Scrapings* and *Louder than Words*. It is important to reiterate that Freund uses the Spectrum as a coloring tool, not as a

[1] Freund, e-mail, May 29, 2013.
[2] Freund, "Guiding Young Composers," 68.

means for composition; pitches from either the left or the right of the Spectrum are chosen depending on where he wants the composition to go. For Freund, what is most important is that the listener is able to recognize the relationships between sounds as they relate to each on a metrical grid or framework, and through the orientation of key areas to each other, he is able to color both *Sky Scrapings* and *Louder than Words* with this method.

There are several specific moments in both *Sky Scrapings* and *Louder than Words* where Freund ventures into more brightly or darkly-hued key centers, as specified by the Spectrum of Fifths model, to create a certain effect on the listener. In general, Freund colors melancholy or introspective sections with pitches related to the flatter, left side of the Spectrum, and he uses sharper, right-sided pitches on the Spectrum to color sections that are more energetic or extroverted in character. In the opening of *Sky Scrapings*, Freund centers the opening theme in the key of C, but he quickly introduces notes from the flat side of the spectrum to tinge the overall sound with a darker timbre, which lends well to the "nonchalant" perception of this melody. In the second movement, *Hypertoccata*, Freund composes in key areas exclusively from the right side of the spectrum (E, B, and G), aiding in evoking an overall feeling of "electric" departure as the music evolves from one "generation" of pitches to the next. In *Colliding Cantilenas*, Freund uses multiple pitch centers to correspond to the broad variety of styles of the movement: flatter, darker-hued timbres centered around Ab are paired exclusively with solo piano writing, thereby giving a sense of the piano performing at a dark, "cocktail" lounge setting, and sharper, brighter-hued timbres are used where the saxophone is in a more electric, anxious style, notably seen in the "fugitivo" beginning in measure 51. The

fourth movement, *Gathering*, is the focal point of the entire composition, and Freund uses the Spectrum to build momentum to its climax; he juxtaposes different themes and corresponding key areas, pitting more angular, "coarse" themes with notes from the right side of the Spectrum against more smooth, "gentle" themes with notes from the left side of the Spectrum. The entire piece ends with *a little "Adieu,"* a slightly melancholy melody aided in this sense with notes chosen from the left side of the spectrum. This effect essentially ends this significant work with an introspective, almost private performance of a simplistic tune.

In *Louder than Words*, Freund also paints with the Spectrum of Fifths to create different effects on the listener's perception. Composed in a stream-of-consciousness form, Freund applies new key centers and pitches for new thematic areas as the piece evolves evolves. While the piece begins with an audible and brightly-hued perfect fifth on A and E in the wind instruments, what is most important is the pianist's hammered sixteenth notes barraging the listener's harmonic perception, effectively beginning the piece like a "baptism by fire."[3] Once this inundation of information subsides, specific components begin to be more clearly heard; the B theme is composed around several shifting key centers, but as a whole relies on pitches from the left, more darkly-hued side of the spectrum. In the latter half of Part One, most of the wind parts are composed with pitches from the left side of the spectrum, giving a darker perception to the listener. In using Mozart's K. 466 piano concerto excerpt to intrude on the strong cadence in F in measure 281, Freund specifically chose the new key of D minor for this material to continue within a similar harmonic area but to darken the sound with the minor key

[3] Freund, interview, June 12, 2013.

relationship. Part One concludes with an almost reset of the harmonic saturation and density overload of the Mozart quotation by being composed in C major, essentially wiping the slate clean for the start of Part Two.

Part Two exemplifies Freund's desire to be "all over the map," both harmonically as well as stylistically, which is most important in this section as momentum is constantly driven toward the climax of the entire work. The listener is taken through quite a range of auditory experiences as key centers and styles continually shift, seemingly in the framework of a whirlwind pastiche: Part Two begins with twentieth-century harmonic angularity (opening woodwind duel) then moves to a bitonal "conga-flavored" feel and eventually builds to a climax of medieval modality over the piano's churning sixteenth notes. Three cataclysms serve to overwhelm the soundscape and erase any perception of prior key relationships.

Fast Writing

In both pieces, Freund effectively creates a multi-dimensional framework that he manipulates for maximum effect on the listener, and fast music is but one dimension that ultimately serves to accumulate to overwhelm the listener's perception, usually with an overall chromatic saturation of pitches. Freund unabashedly is preoccupied with writing fast music, and both *Sky Scrapings* and *Louder than Words* have sections that are quite virtuosic in nature, and it is how Freund uses sections of this fast writing to further affect the listener and provide meaning to his music.

In *Transient Fixations*, the "swirls of descending dissipation" that close the movement, essentially descending chromatic major seconds in both the saxophone and piano part, serve to better place the jarring impact of the beginning of the second movement, *Hypertoccata*; these heavily-chromatic and rhythmically-complex runs essentially confuse the listener's orientation to create more meaning for the start of the next movement. *Hypertoccata*, by Freund's own definition, is an extreme version of "a piece with a lot of repeated notes, doing fast things with your tongue or your fingers, or just flying all over the instrument." The effect desired is that "the listener is just getting caught up in this barrage of notes that the performers are throwing out."[4] On several occasions during this movement, Freund uses three beats of "raucous" sixteenth notes as a framing device, both orienting the listener as well as wiping the slate clean with information density overload. The writing in *Colliding Cantilenas*, at first presented as "chaste, legato" over Renaissance-styled themes performed in canon, quickly gives way to the fastest writing within the entire piece: a fugitivo section marked at the quarter note of 152 that features mainly sixteenth notes in the saxophone at a very quiet dynamic throughout. The hushed, feverish quality of this section serves to introduce a brief full-throated, impassioned forte pop theme as well as to reintroduce and reinvigorate the chaste Renaissance theme that closes the movement. Of all of the five movements of *Sky Scrapings*, only the final movement, *a little "Adieu,"* features simple writing and a slow tempo.

Louder than Words features many moments of fast writing for all of the instruments with differing effects, from the opening barrage of sound in the sixteenth

[4] Ibid.

notes of the piano in Part One to the "cat fight" between the two wind instruments that opens Part Two. Freund interrupts the slower writing of Part One with a quotation from the second movement of Mozart's Piano Concerto in D minor, K466, used much in the same way that Mozart did. Part Two features three, three-measure cataclysms, fast passages in all three instruments coupled with angular, dissonant harmonies, that saturate the listener's perceptions and give way to a different result each time.

In choosing the saxophone as a compositional voice, Freund spends little time thinking about the playability of the passages. With keywork that has been refined since the instrument's invention in the early 1840s and patent in 1846, the modern saxophone is streamlined to be able to accommodate the most difficult of technical runs. The result is that many saxophonists are more than eager for technical challenges, and both *Sky Scrapings* and *Louder than Words* certainly do pose several significant hurdles to overcome.

Melody

A discussion of Freund's music would be incomplete without a mention of the eclecticism of styles and thematic material used in his writing, and *Sky Scrapings* and *Louder than Words* are but two prime examples of this. Coupled with this eclecticism is Freund's predilection towards the saxophone as a voice of expression, an instrument he has associated as the "ultimate singing instrument."[5] Freund describes *Sky Scrapings* as

[5] Ibid.

"classical" in the instrumentation of alto saxophone and piano but still "electrified by jazz-rock influences." Within *Sky Scrapings* are melodies derived from jazz, neo-baroque, eighteenth-century vocal style, early Renaissance, and pop ballad, all which are closed with an allusion to the Beatles' album *Abbey Road*. *Louder than Words* also contains a wide variety of melodic sourcing, from a waltz to the Mozart K466 quotation in Part One to the three non-sequiturs post cataclysm in Part Two: a hard-boogie breakout, rollicking troubadorish melody, and the return of the waltz from Part One.

Rhythm

Don Freund makes a point to distinguish himself as a "metrical composer," taking issue with the distinction of a composer's creation as being defined as tonal or not: "This is because I think my music—maybe all music—is much more about the processing of rhythm and time than about pitch."[6] One rhythmic feature consistent in both *Sky Scrapings* and *Louder than Words* is the use of hemiola, most commonly seen as four three-note groupings are imposed over three beats (or 4:3 hemiola). There are many examples throughout *Sky Scrapings* where Freund utilizes the 4:3 hemiola to give a sense of altering the rhythmic groove he has allowed the listener to grow accustomed to; by grouping four sets of three sixteenth notes together in a measure of 3/4 meter, the effect of the hemiola is to quicken the sensation of notes passing in time. The first instance of the 4:3 hemiola used in *Sky Scrapings* is implied in measure six of *Transient Fixations*

[6] Freund, e-mail, May 29, 2013.

and is shown in Example 3.1; it is later more explicitly used in the return of the theme and alternated with normal meter for several measures. *Hypertoccata* features the 4:3 hemiola prevalently in the sixteenth-note groupings of the feverish opening, and these note groupings help to heighten that electric or "wired" feeling.

The 4:3 hemiola is used often throughout *Louder than Words* but to a slightly different effect. Beginning in the B section of Part One in measure 68, it is first seen in the solo wind parts; the effect here is to have a sense that the winds together are floating rhythmically above the grounded ostinato piano part. Later in this section, Freund combines both wind instruments and the right hand of the piano with the hemiola rhythmic motif to heighten the momentum, bringing a climax to the B section in measure 153 with all instruments establishing together a more obvious meter. The 4:3 hemiola returns in Part Two in measure 400 both as a way of propelling energy forward but also to serve as a rhythmic framing device that is perceptible to the listener.

Form

In the introduction to the score of *Sky Scrapings*, Freund describes the piece as a "subversive Serenade for Alto Saxophone and Piano. Subversive, in that none of the material ends up going in the direction it appears to be pointed."[7] *Louder than Words*, composed in a "stream-of-consciousness" form and broken into two parts for manageability, is a different style of piece when compared to *Sky Scrapings*, a five-

[7] Don Freund, *Sky Scrapings*.

movement serenade. *Sky Scrapings* and *Louder than Words*, while different in orchestration and overall schematic, are both structured in a way to build to a sense of arrival while controlling and manipulating the density of information. While *Sky Scrapings* is organized in five distinct movements, Freund nonetheless orchestrates a climactic sense of arrival and overall information accumulation in measure 120 during the fourth movement *Gathering*. *Louder than Words* sees its true climactic arrival during the rollicking troubador-ish theme that follows the second cataclysmic section, shown in Example 4.15. An important feature of both pieces is that they are clearly organized into sections and that within each of these sections, smaller subsections and phrases can be easily identified.

Closing Comments

Both *Sky Scrapings* and *Louder than Words* exhibit an eclectic style, ranging from medieval to baroque to modern to pop; both exemplify the composer's tendency towards what he called his "articulation addiction," with specific markings and instructions clearly and creatively indicated throughout each score; both present original themes that constantly depart and evolve from one occurrence to the next, and with each evolving recurrence, they are being used to both frame and challenge the listener's perception over time; both feature a juxtaposition of disparate themes and styles that ultimately create a sense of edginess, momentum, and excitement; and both have a sense of an accumulation of thematic material that propel each piece to a central destination point with almost

overwhelming climaxes. That both are technically challenging for all performers satisfies Freund's intrinsic nature of gravitating toward fast music. It is fitting, though, that *Sky Scrapings* closes with one of Freund's long-time inspirations first cultivated in his youth, the Beatles, leaving the listener with a simple tune, evoking the feeling: "Let's get real here: it's just life, guys. It's sweet, and walk away with a smile."[8]

[8] Freund, interview, June 12, 2013.

APPENDIX 1: SELECTED INTERVIEWS AND CORRESPONDENCE WITH DON FREUND

June 20, 2010
Personal Interview
Bloomington, Indiana
1:00pm

DF: Sometimes CDs come out and you have nothing to do with them. People think that if it's on CD it must be the composer's [approved version], but not really. These were ones that I could oversee very closely.

AM: You studied with Milhaud at a certain point in time, so I would like to get your history from your mouth. What influenced you?

DF: Sure. I'd love to talk about that. It reminds me, though, I think there's a good insight into some of my philosophy that I just put up on YouTube. I gave these lectures on the Bach *Well-Tempered Clavier*. I gave this series called "Composition Lessons with J. S. Bach." The introductory thing is what I think Bach was as a composer which kind of seemed to my eyes what I am as a composer. That'd be worth looking at.

Milhaud, well actually, that is probably the least influential person I ever studied with. He was really old whenever I was in Aspen, and I had three or four lessons with him. The only thing I ever remember taking from him was—it was a chamber orchestra piece with a flute in it, oboe, and I had them doubled in unisons—and he said, "You should not double the flute with the oboe because the oboe will eat the flute." But I listened to a lot of his music and I think I was aligned with him philosophically, aesthetically.

It's interesting, and I don't know many composers like this, but I always thought that I was a composer. The first thought I remember having was my dad had lots of LPs, so I just listened, and I always wanted to be the Tchaikovsky. I learned how to spell Tchaikovsky as soon as I knew the alphabet. So I would always make little record albums with my name on the cover and sing symphonies. We didn't have a piano in the house. We had just LPs, so I just listened to a lot of music before we got our piano when I was six-and-a-half ½ or seven. But even for several years before then I would go around the house singing these things I called my symphonies. I had no idea. I would love to have a recording of one of those.

I think you get in this sort of mindset that you are a composer and you can sing your own songs. So that's been my whole life—I've always thought about that.

AM: Was your father classically trained, or did he just love classical music?

DF: It's very interesting, because I just got out of the IU library the Bernstein Omnibus TV series. That was from the fifties.

AM: The Young People's Concerts?

DF: These weren't Young People's Concerts. This was even before Young People's Concerts. It was the first thing he ever did on TV. It was sponsored—this was the birth of TV, like 1954—but these were big programs that were like super-produced with orchestra. There was a lot of money going into it, and the entire world's nations sat around the TV watching Leonard Bernstein. It just doesn't happen anymore. But there was a certain kind of consciousness about classical music that really any educated person had.

My grandfather was a jazz musician part-time. His main job was working in business. But he had a little band and he wrote some of his own arrangements and things, so I've got some stuff from him. My mother pretty much was tone deaf, and my father loved music a lot but stopped taking piano lessons after two years.

AM: So did they start you in lessons?

DF: Yeah, they started me in lessons with the neighborhood teacher for four or five years. I was her star pupil. I just loved it, I just took to it, and I just had a talent for it. My sister was four years older and taking the same time as me and I passed her. It was kind of embarrassing: she quit just because she couldn't keep up with me. And I was always writing music. I remember one of the big things in 1956 was a Mozart Bicentennial and a wonderful series of LPs came out with Bruno Walter conducting the Columbia Orchestra with the scores of the Mozart *Linz* Symphony and three discs of rehearsal. So you could listen to him rehearse. In fact, I heard later on—decades later on—that there was some sort of lawsuit about those because musicians didn't know they were recording the rehearsals and weren't real happy about the fact that the whole world was hearing him bitch at the bassoon player for not playing the right kind of staccato. So that was my first look at an orchestral score—I didn't even know what an orchestral score was, but that came with the LP along with these wonderful "We'll start at letter B." They'd play the same thing over several times. It was a fantastic way to get started. That was when I decided I was going to write a symphony so I lined up the paper and put all the instruments on it. So I was very excited about it.

The music teacher—I went to a Catholic school, sang in the choir, and that is a big part of my musical fiber is singing. I loved choral music much more than piano music, even though I am a pianist, I just always loved choral music. I sang in the boys choir Gregorian chant. Every time someone would die we'd go over and sing the Latin Gregorian *Requiem*. It was always great when somebody died we'd get out of class and go sing the *Requiem*. So that's a big part of things. And the teacher there went to Duquesne University. He was a student at Duquesne while he was teaching at the

Catholic School, and he thought I was pretty talented. I showed him some of my—I wrote a *Pater Noster* and a couple of little choral pieces—it was around sixth grade. He took me down to Duquesne for me to meet his professor. This was a fantastic guy. My wife and I both went to Duquesne for our undergraduate degrees. This guy ended up becoming someone that I knew very well. He was a history professor. I remember I played *Little Drummer Boy* for him. I knew a lot about music but I never really tried to play very much. I said I loved the Tchaikovsky Sixth Symphony. Apparently for a twelve-year-old he thought I was pretty intent.

So he recommended I study with this teacher named Ferguson Webster on piano, but a piano teacher that was a musician beyond any other piano teacher I have met in my life. He gave me great piano chops, and he really set me up really well. He also had me study repertoire that I thought was normal, because that was what I did. I only found out later that this was really crazy. I would study a Beethoven sonata every month along with other—I was always studying four to five pieces. I would always have a classical piece, a romantic piece memorized. So I learned between the time of twelve and eighteen the entire *Well-Tempered Clavier*, all the French suites, English suites, two-part and three-part inventions of Bach. I learned about seven Haydn sonatas, about ten Mozart sonatas, fifteen Beethoven sonatas, four or five classical concertos, all sorts of Mendelssohn and Schumann, Brahms. But, especially a lot of contemporary music.

He had me playing the Bartok *Mikrokosmos*, which I still think is the Bible. Every time I get a kid who wants to learn composition, I say, "Get the *Mikrokosmos*" if you are a pianist and play through it. I studied Schoenberg with him and Berg. I remember the Berg op. 1 piano sonata that was a very important piece for me in high school. Those pieces were only twenty years. In 1950 and 1960, these pieces were already for people who really cared about music, they were essential. Bartok and Stravinsky, and of course Debussy and Ravel. So I studied a tremendous amount of music and learned an awful lot of music from him. I would show him my compositions and pissing him off because I would always go to the library and check out choral music instead of listening to piano music.

I remember when I was in ninth grade going to the high school choir, and I think they had me come over to play something with the high school choir, and I just remember the experience of these beautiful girls singing this incredible Renaissance music. Even from seventh grade I was always singing, always writing masses and motets.

[In Pittsburgh] I would go to the Carnegie Library, and they had this incredible music collection. Going to the piano lesson was also spending an hour in the library on the way before or after. You could check out four LPs, and I would always be checking out Handel oratorios and Bach cantata. . . . I just really loved that music. I remember for my eighth grade graduation my parents got me for stereo Handel's *Judas Maccabeus*. And then I discovered the B minor *Mass*.

Then I began writing things for my high school choir, and these pieces still get performed, stuff I wrote in 1964. Every time I am invited to be a guest somewhere I show

them all of my music, and the choir director always picks the high school piece that's easy and it's nice; I like it.

He didn't teach me composition. He would look at the pieces and didn't really say very much. But he kind of encouraged it; at least he didn't discourage it.

The guy who had then just begun teaching composition at Duquesne moved around the corner from him when I was a junior or senior, and so hooked me up with him. I didn't really have any lessons with him. . . . It was a guy named Joseph Willcox Jenkins who is a pretty big name in the band world.

My piano teacher was the greatest guy in the world, but he had only one flaw that he really didn't want to see me go to Curtis or Eastman or any other place. He wanted to keep me around. And my parents were very provincial. We never really thought about going to a big music school. So, I auditioned at Duquesne, and they gave me a full scholarship and I accepted it. I'm not really unhappy about it because there's something good about being a big fish in a little pool, and I really liked Joseph Willcox Jenkins, and he was my teacher for four years. I didn't really like my piano teacher at all, but I think he taught me a lot in spite of my bad attitude. I got chances to play with the Pittsburgh Symphony… Mozart D minor. They did six concerts, so I got to play six times with them in one week with two concerts a day. The piece right before I went on was the Barber *Adagio for Strings.* And I remember sitting backstage and hearing the Pittsburgh Symphony Orchestra and they sounded really good. . . . William Steinberg was the conductor. . . . The assistant did these concerts. That was an experience hearing that kind of [playing] that got me excited about writing for orchestra.

So I finally got out of the choral music jag. I always loved orchestral music, so I knew all of the Beethoven symphonies, but I started listening to string quartets. I remember deciding in the summer of my junior year in high school of getting all of the Beethoven string quartets and getting the scores and studying them. And the Bartok string quartets. By the time I went to college I had pretty much digested all of that stuff. I started really getting into Stravinsky, especially the mass, which was really the orchestral and the choral coming together.

AM: When I think about your pieces, the first word that comes to mind is eclectic with all of the different styles. Popular music I would think would have to be important, with all of the blues and rock.

DF: Yeah, that's right. I played in a rock band. They were basically hoods. I remember one day they came to the house with a really nice microphone, and the next day there was an announcement on the PA, "One of our microphones has been stolen." Yeah, I grew up with rock and roll and just loved sixties rock and the Beatles. I still just think. . . . I can't figure out how anything could be that good and come out of these untrained guys. It just shows you how something about how music. . . . You don't have to be a scholar to do some of the greatest stuff ever written. So, I was pretty much into that. In college I did gigs with jazzers and stuff.

I never spent a lot of time and always felt, still do, pretty stupid around jazzers, because I don't really know. . . . I love Dave Brubeck. Most of my jazz is Brubeck. I used to play through [Dave Brubeck's brother's transcription of Time Out].

AM: In terms of improvising, is that one of those hurdles that you feel uncomfortable with?

DF: Yeah, it's funny because I don't like improvisation. I like to use improvisation to compose, and I think it's really important to improvise and be able to take any musical idea and paraphrase it in different words, but there's something kind of uncommitted about it. It seems like it is conversational. It seems like it is something you don't want to hang onto forever. It doesn't have that kind of permanence to it. It just seems a little bit tossed off.

And I loved improvising at a lot of church gigs. There's nothing more fun than improvising on the organ for a captive audience of people in a church. But as far as a way for music to really sink your teeth into and want to memorize it and learn it and never forget it . . . so I think that's part of my disaffection for jazz. But I love Brubeck; all of my pieces have some of that Brubeck in it, along with the rock and roll and the Bach and the Beethoven, Bartok.

AM: It was at Memphis State where you met Allen Rippe. Was that where your "lifelong association with the saxophone" began?

DF: I have to tell you this story. I didn't like saxophone when I was growing up. At Eastman for graduate school, I remember an orchestration class where someone said, "Why would anyone want to put saxophone in the orchestra? It just sticks out." And I played an example from the Karl Amadeus Hartmann piece that had a saxophone thing in it, and I said, "See how the saxophone works in this piece?" And a student cut out a picture of a saxophone and put it on my door as a jab about the saxophone, so it's really funny. I had band pieces that had saxophone in it, and I didn't ever really hate it.

And then when I went to Memphis, the great thing about a school like that is you have to find the good people. There it was like find the two or three guys that are really fun to work with. Unlike here [IU] where there is so much to do in the music school, which has really kept me confined, there I was all over the place. Rippe came to Memphis State maybe two years after I did. . . . He was always going beyond, and that really excited me and was really fun.

AM: Going back to your composition class and not liking the saxophone, is that because the saxophone at the time was rooted in a jazz tradition? Would you still consider the saxophone in the orchestra to be an issue?

DF: I think the saxophone has to be in the orchestra, and I have type-written letters to competitions listing the orchestration, and I get really annoyed that they do not include

saxophone. It's just like keeping the orchestra in this old format. The saxophone is the perfect instrument for orchestra. The saxophone can give sounds of a brass instrument or a wind instrument, it can add that extra power that you need, and the players are dying to play music. They love it, and they're going to give you ten times more than anybody else is going to give you out of the ensemble.

Obviously these conductors are telling everybody what the instrumentation should be and not include saxophone, they're missing the boat. It does take a little reprogramming.

It is a tremendous problem with the orchestra not having changed since 1900. It's not just the saxophone, although that is probably the most egregious example, because the saxophone is just perfect. It is true that you don't want the bass clarinet player playing the stuff you really want to write for saxophone, but how can you get them to actually hire another person. There is a lot of great music that has saxophone in it (Prokofiev).

At Duquesne, I never really had a player I wanted to write a piece for until Rippe. And once that got going, then it was just like I couldn't stop.

AM: There were many pieces that you had written for him, lots using synthesizer.

DF: We used to do a lot of gigs together at art galleries and dance concerts. I wrote a number of pieces for the CZ Casio.

AM: Can you still find that same keyboard, and is the piece reliant on that exact setup?

DF: Yes, you have to use that. At Memphis the horn and violin teachers were also active, so I wrote a Casio quartet of horn, saxophone, violin, and Casio CZ. We were even commissioned by this dance company in Newport, RI, to do this trio called *Passages* for horn, saxophone, and Casio CZ. The Casio CZ is still available on the web.

There is no point in transcribing [this music] for another instrument, because the piece is so much about the instrument itself, and I think that's a lot of the way that I think about composition and music and musical ideas and the interface between abstract—singing, choral music—and the technical thing as to what instruments can do and how will they do it. The whole history of composition is about dealing with those two worlds and how we put them together.

AM: Do you have any concerns about trying to find this [Casio keyboard]?

DF: Yeah, this piece is probably dead. That's the risk you take almost with anything you do is that maybe it's never going to be possibly replicated.

AM: The first saxophone piece I am looking at is *Killing Time*, which is perhaps also in the "experimental category" with amplified piano, tape. Is there any concern you may have with that piece with the technology of the reel-to-reel tape or cassette?

DF: It was a reel-to-reel tape. Pitch was always kind of an issue because somehow we couldn't always find tape recorders that played back at the same speed. I did an electronic studio working with the tape and using the electronic technology—all analogue. The Beethoven symphony quote was from the Pittsburgh Symphony.

One time I was asked to serve as the expert witness on a copyright infringement suit. I was supposed to get the gig, but they went on my website and found out about *Killing Time*, and they said, "Well, if you're using a Beatles song and recordings of Beethoven, then you must be willing to steal these things." First of all, I think it's a totally different context to anything like that. Then they said, "T. S. Eliot said 'mediocre artists borrow, and great artists steal'."

It was taking all of these things with reel-to-reel tape in an electronic studio and using the various Moog synthesizer technology. About ten years ago I digitized it. The CD that I send out to people has several different pitches at the beginning if you want to use just a little sharper or flatter, because that first pitch, the C-sharp that comes in has got to be dead on. I think with the original pitch that I used for some reason was sharp. I have that and also have the version that has been retuned to A440. Using CD is so much easier than working with tape.

AM: A question about that Beethoven interruption. Very much like *Louder than Words*, how we have the Mozart piano concerto that comes in. It seems to be a theme within your music to have either quotation or interruption.

DF: That has gone on for a long time. In the late sixties and early seventies, quotation technique was big, with the Berio *Sinfonia* and Rochberg. There were all sorts of pieces that were about quotation technique. I began using that in the early seventies. I know that in my doctoral dissertation there is lots of quotation. All of Eastman were doing a little bit of that. I took to it more than anybody else because I just loved this conflict—or confluence, maybe—of the different worlds and the edges in music as they come together. I showed this cello concerto to Gunther Schuller in 1980, and he said, "You know, this whole quotation thing is passé, nobody does that anymore. You shouldn't be doing that." So that made me want to do it more. I do have pieces that don't do that kind of thing, just to see what it feels like not to do it. But every time I do it, I really feel like it says something really important about the whole context of everything that goes on in the piece.

AM: With *Killing Time*, why Beethoven I?

DF: Because of the chord progression. It seems like the way those rock chords were going it led to it. But the aesthetic reason for doing it or programmatic reason for doing it is that *Killing Time* is all about my discomfort with the whole idea that I really like violent music, and I really hate violence. That doesn't seem to make sense, but I love music that has a lot of punch in it. I think people love violence—it's terrible. I've gotten sick seeing over-the-top violence, but apparently there is just something about it that just gets right into your guts. I had been hearing a lot of electronic music that was really ugly.

So, I wanted to write a piece about ugliness and about violence, and that was around the time when Stanley Kubrick's *Clockwork Orange* came out, and Beethoven was in it. So that is why Beethoven was in there, to make a statement about violence. And I've always loved the way that symphony starts: starting on the dominant of the subdominant. When I was 21 that chord progression and sort of rock thing—it all sort of came together. But it was hard to do without any sort of digital—it would be really easy to do today, but trying to make the timing right, to get the jumps to come in, to get the quote of Beethoven, to try and get the right length to those things. What we went through with analogue and electronics—but we did it. The Beatles quote is *Helter Skelter*, which is pretty obvious, and that is one that I'm more worried about with royalties, but I'll just wait for someone to call me. That is one trouble with quotes, especially if it is something not in the public domain.

AM: With *Killing Time* it seemed that Allen Rippe had quite a hand it, with all of the fingerings that are listed.

DF: He did this thing at the end: he managed to play this "Amen" chord progression with multiphonics, and it was just this absolutely perfect I-IV-I in the second measure from the end. The actual fingering notation was done with a stamp. That just worked so beautifully, it was just this "A-men.*"* Sampen couldn't figure it out, so you will see in the score it says "Play top and sing bass"; that's the Sampen way of doing it. Most of the other things work pretty well.

It may be easier to send audio files and perform the piece from laptop, which nowadays it seems everyone is doing. CDs are all passé now.

AM: *Sky Scrapings* was written for Rousseau, obviously an important colleague.

DF: It was my first post-Rippe saxophone piece. There is probably no more contrast of personalities you can find between Rippe and Rousseau.

AM: Would you say that was the way you then composed?

DF: I was thinking of the piece as a little more classical, a little more elegant, but still has a lot of the raw stuff in it. [The piece is] aggressive, angular, nervous, mercurial, kind of violent, kind of willing to be an asshole, on the edge . . . and maybe that is my definition of saxophone, too, and that is why I like saxophone so much because it is my definition of what I like in music. I like that kind of edge and confrontational quality to it and also the bringing together of the different worlds, the pop world and the classical world. The saxophone bridges that better than any other instrument I can think of.

Everything [up to *Sky Scrapings*] had been Casio pieces, so this was my first real piano and saxophone piece, and it was designed to be something that works on a saxophone recital without having to bring out the bells and whistles.

AM: One technique I see often in your pieces is working in canon, especially in the second movement [of *Sky Scrapings*]. Is that going back to the Baroque?

DF: Well, that is medieval. That is supposed to sound late Medieval rather than Renaissance.

AM: That is something that I can see in many of your pieces, just so many different styles.

DF: When I talk about my influences, one thing I usually get around to including is Machaut. When I was a grad student at Eastman, I started studying it and really listening to it. He just writes really great tunes, the chansons and ballades, and that's what I loved about it, just discovering that this guy back in 1350 was writing really good, popsy kinds of tunes with a gorgeous harmony. His harmony was based on this double leading tone kind of thing, but very chromatic—much more chromatic than the Renaissance people—and the use of chromaticism is what I like in jazz, too. It fits the same way with rich chromatic voices that of course don't fit together functionally but fit together because of the chromatic voice-leading implications. The rhythm and chasteness of the beautiful, sweet melodic lines with the mysteriousness the harmony adds to it [of Machaut]. I think most of my pieces have some of that in it.

DF: At Eastman, I studied with several people, but Samuel Adler was my mentor and first of all of my teachers. Both Jenkins at the beginning and Adler at the end were the largest influences. Being at Aspen was fantastic in the summer of 1968. Going from Duquesne to Eastman was a pretty big jump. I spent twenty years in Memphis and then came to IU in 1992. Being in Memphis was a big part of my life, being in that environment, the soul and southern culture.

AM: One of your famous band pieces, *Jug Blues and Fat Pickin.'* I would think must have been influenced by Memphis.

DF: Yes, that was very Memphis-based.

May 29, 2013
Email Correspondence

From: Don Freund <dfreund@indiana.edu>
To: Adam McCord <adamccor@indiana.edu>
Subject: Additional questions

. . . Here are some statements from a lecture I've given that could apply to *Sky Scrapings* in part:

///

Radical Light is fast music and writing fast music has been something of preoccupation with me throughout my life as a composer. What is particularly important in fast music is that the meaning of the composition is not measured by how much dense information there is in every note. The meaning comes from how the flow of information density is controlled over time. The composer must have a sense of how the listener is processing the music.

////

I hope this demonstrates my application of two principals of composition that I believe are practically universal:

1. Some form of repetition of musical materials is desirable on all levels of the formal design in order for the listener to continue to be engaged with the musical ideas.

2. This repetition should not be a mechanical duplication, but should be varied, especially by means of temporal extensions and contractions, in order to respond to the listener's altered sense of information flow as the piece progresses.

////

I don't know if this is true in other parts of the world, but in America, composers are often asked: Are you a tonal composer or atonal? As you have already seen, I do have a lot of ideas about how tonal relationships can be used in new music, but I really think that this question about tonality is not a good way to identify what a composer is creating. So when I am asked if I'm a tonal composer I answer by saying: I am a metrical composer. This is because I think my music—maybe all music—is much more about the processing of rhythm and time than about pitch. I want to show you a couple of my beginning sketches of a piece to demonstrate my sense of rhythm and timing as the primary element of much of my music.

///

This piece is typical of a lot of my music, in that the form is always moving forward, "departing," not trying to return to the place from which it started. There are a few unexpected twists and sharp edges. I have no interest in writing music that has a beautifully balanced, classically perfect form. For me, music must deal with life as we know it—it should address the violence, the dark side of human passion, the capriciousness of fate. Our music should reflect our twenty-first century minds; our experiences with film, TV, radio, and the internet have flooded our senses in ways that would have been unimaginable a short time ago.

This is what I want to say as a composer: Our world is filled with an exhilarating array of beautiful, fascinating, terrifying things.

AM: In terms of analyzing the form, I was using a form diagram model to map out all the bars throughout each movement. I didn't know if that would be how you would prefer analyzing each piece, or is there a different method that you think of in terms of analysis?

DF: I think mapping something left to right in a chart makes sense to me.

AM: In terms of the second movement of *Sky Scrapings*, the definition of *Hypertoccata*. I've defined what a toccata is, but can you speak to your thoughts over the unique title?

DF: I just thought it sounded cool. My impression of a toccata is it's a piece that's about fast-fingered notes. I remember asking my piano teacher what a toccata was, and he told me that a cantata is something that is sung, and a toccata is something that's played. A toccata is something that is more about physical dexterity, more about fingering, and what you can do with your hands making noise rather than thinking of something lyrical and cantata-like. There's a spectrum between vocally oriented music, music that invites you to try to sing along with it, and music where you're basically blown away by the physical activity that's going on. When I'm thinking of a toccata, I am thinking of a piece with a lot of repeated notes, doing fast things with your tongues or your fingers, or just flying all over the instrument. Hyper just means an extreme version of that. That's why I wrote, "electric, wired" on it. I wanted the feeling to be that the listener is just getting caught up in this barrage of notes that the performers are throwing out.

AM: I was just thinking of the Prokofiev *Toccata* for piano. Is this similar?

DF: Prokofiev *Toccata* is a prime example of that. Another toccata is Ravel's *La Tombeau de Couperin*. I'm fascinated by the idea of "toccata-ish" in pieces.

AM: Harmony: There was a challenge analyzing the piece. There are chords that are not traditional chords. Certainly I've had the chance to go through the Spectrum of Fifths concept. I was curious how you see the Spectrum coming into play in terms of the labeling of key areas or pitch centers within the music.

DF: The whole Spectrum of Fifths is a description of how I think people intuitively hear. I think it's not just me. My hope is that it is a basic way of listening to music that everybody does. I feel that all music, from Gregorian chant to Xenakis, still has this sense that the ear has a hierarchy: it hears pitches when they are going sharp [rising], or more going toward sharp keys, or more toward flat keys. You can hear that kind of motion. It's something psychological, so it can be defeated: for example, if you play whole tone music, you pretty much destroy that sense of sharpness and flatness quality, if something is totally chromatic, your ear just sort of gives up. If something is really totally chromatic

and suddenly there's a perfect fifth, wow! That really sticks out because your ear just immediately is drawn into whatever is doing that. For me, it's a recognition of a way that we hear, just like we hear some notes are higher, some notes are lower, and we hear that some notes are faster and some notes are slower, I also feel that we hear some notes are sharper or flatter according to that spectrum. The only trouble with that terminology is sharpness and flatness can also mean intonation. I'm not talking about intonation. When I'm talking about the spectrum I am talking about if you look at that Spectrum of Fifths [diagram] laid out according to fifths is the flatness or sharpness that I'm referring to.

It's not something that I apply as a system for composing. It is something that I apply sort of as a color chart, like the way a painter might add a little more blue or red to their colors to get the color they are looking for. I use the spectrum basically to decide when I'm writing which way my ear wants to go, and then I know how I can add pitches that I know will draw me in that direction.

AM: When did [this idea] come into fruition? Is there a date when you had that "Aha!" moment?

DF: Not that I can point to. I imagine that it was some time when I was teaching theory in my twenties. Articulating it in a more organized way arose from theory teaching. It's been something that I've been thinking of since 1974.

I think a lot of it is transposing. It's all about relationships and context. The way I really began to experience it was transposition and through realizing that these are a series of relationships that can shift that spectrum like a sliding scale anywhere through the infinity of the spectrum as long as you choose 7, 8, 9 pitches that are closely related by perfect fifths, the ear is going to recognize within those adjacent pitches a relationship, a hierarchy, I should say.

AM: When you compose for instruments other than piano, I take it that it started at the piano in terms of how you begin the compositional process?

DF: Many times, but not all of the time. My first compositions were all vocal music. I'm always thinking of the voice and choirs and singing. Usually ideas come into my head as lines, and then I go to the piano and mess with them. Very few ideas come out at the keyboard.

AM: With the saxophone, certainly within these two pieces, there are times that are very melodic and very vocal in nature, versus other times there are moments that are very "saxophonistic" or idiomatic for the instrument. Is there anything unique to writing for the saxophone in regard to the vocal versus instrumental qualities of writing?

DF: I've never really asked myself that question, but now that you've asked it, the saxophone can really sing like the best. A wailing saxophone or a saxophone playing a song, is maybe the ultimate instrumental version of a song is to hear it played on the saxophone. I associate the saxophone as being the ultimate singing instrument, and next

to the voice, may be the most vocal of all instruments. On the other hand, saxophone players are so damned good that I feel they can play anything. With most instruments, I am really very careful with the technical issues and try to make sure that I don't write fingering passages that might tangle them up or that don't lie well on the instrument, and somehow I feel that when I'm writing for saxophone I have carte blanche, as long as I stay not too far into the altissimo, I feel I can write pretty much any kind of finger pattern, and any saxophone player is going to say, "the harder it is, the more fun it'll be. I'll play it!" So, I don't spend the kind of thinking like I do when I'm writing for cello or violin or even brass instruments. I don't use that kind of thinking hardly at all when I am writing for saxophone.

AM: In all of your music, it is very specifically noted in terms of articulation. Can you speak to this specificity?

DF: For me, I'm an articulation addict. Sometimes the articulations are more important than the notes. When you hear music played without the right kind of articulation, to me it just sounds totally wrong. I've come pretty fascist about articulations. My frustration is that articulations are a little bit open to interpretation. And no matter how much you write articulations, I still find that people don't interpret them the same way. There are lots of different ways of interpreting legato and staccato and all of the grey area in between slurred and staccato. Basically the articulations are there to give some guidelines into how it should be. It's interesting to me how much articulations really express what the soul of the music is.

AM: I can recall that when I worked on the trio with you, that lots of the articulations that you were suggesting that, not to have them too brittle or too short, but instead having them be a blowing through, horizontal approach to playing them. I find that as I go through *Sky Scrapings*, unless it is clearly indicated as short, I'm erring on much more length to articulations, and it seems like that's a very important distinction to you.

DF: Right. What I can't stand is the sort of "dit-dit-dit-dit-dit-dit" articulation which people seem to default to, especially if they are playing legit music. Jazz players sort of intuitively don't do that unless there is a special effect they are looking for. Classical players seem to really lean towards very clean articulation, which always sounds to me a little bit mechanical. If there's a little bit of sloppiness in it, it implies more the impression of the notes and how they relate to each other. If you're playing inside that grey area, you sense the importance of various notes and the shapes of the lines. It just naturally takes the form of the very microscopic differences between sharper, clearer articulation and more "gooey" articulation. When I play Bach and do Bach masterclasses, in the piano, I am always looking for that sweet area in between staccato and legato where the expressiveness comes from the micro-distinctions between something that's sixty percent and something that's seventy percent in terms of separation and clarity.

AM: In the first movement of *Sky Scrapings*, the melody is marked with different articulations each time it comes around, in measure 3, 5, 7. That continues throughout. Can you speak to that? Obviously it is intentional.

DF: I would say it is ninety percent intentional. In most cases it is there for a reason. I am looking at the difference between measure 3 and measure 5. In measure 3, I want it to be more about the rhythm and a clearer last two notes for that lick, but when it comes to measure 5, it is all about the crescendo. It now becomes not so much standing up straight attitude but leaning forward kind of attitude, and I felt the slur at the end of five pushes more and allows the crescendo to have more push towards the downbeat and the continuation of the line.

AM: I would assume that then getting into bar 6 you would indicate not to take a breath?

DF: Right. It's got to push forward. Another thing that is a big part of my sense of time and expression are rests. I find that usually when I am coaching players, I've got to keep telling them how important the rests are. People kind of take them intuitively, and sometimes the rests need to be interpreted. I think rests are all different. Some rests you feel as if you are moving through, like the one at the end of bar 5, and then some rests are closures. Other rests are just hiccups. I think if players would just take every piece they play and look at the rests and figure out "How am I going to play these rests?" they would add a lot of personality to the music.

AM: I notice a difference in articulation at bar 7.

DF: By that point I wanted the last two notes to be the focal point. The forte should be on the second beat. At this point the crescendo is earlier and peaks earlier so the arrival point really is those last two notes. I wanted it to feel differently than the other two renditions of that motive.

AM: You mention that you want your pieces to always depart.

DF: Yes, that is absolutely a principle that I swear by. Things in life and in music just never actually stay frozen. There's always this sense of every time you hear it, it's different. Your listener's perspective is always changing. That's what excites me a lot as a composer. You recognize the things being repeated, but you also recognize that this time is different from every other time you've heard it.

AM: In *Hypertoccata*, three times that "raucous" moment occurs where the saxophone has articulated notes with the piano. Each time the articulation over the first two notes of the second beat is omitted. Is that in the case that the performer may slur due to tongue speed issues?

DF: You know, I think that is a mistake. That is probably not intentional.

AM: From the saxophonist's point of view, that might be seen as an opportunity to slur to give the tongue a chance to get through it. You are saying that you'd prefer for all of those notes to be articulated the same way?

DF: Yeah. I think that raucous lick should be machine-like. That is one of those moments where I think the staccato should be really driving. I can't imagine that I was actually intentionally leaving out the staccatos there.

One issue I've people playing in the *Hypertoccata* movement is the people playing the descending scales [too short]. I wrote legato, heavy over them, but I don't always get what I want. I always have to keep saying, "No, it really needs to be a very thick kind of tonguing on those," which is very different than the raucous arpeggiated figures.

It's something that cannot be legislated totally with notation. You have to hope that the performer looks at it and understands, not just what's written in terms of the articulation, but *why* the articulation is there, what it is trying to do in terms of the general projection of the ideas. On articulation, I want people to look at it very closely. I don't want them to observe it mechanically or legalistically. I want them to look at it as a way of drawing all of these little characters and flavors out of the music that I'm always looking for.

In the third movement, measure 44, that's a place where articulation is important. I'm using a lot variety. That's a line that I feel very strongly has to sound a certain kind of singing quality to it. That third beat is a prime example of my specificity in a desired outcome.

AM: This specific part is the pop tune that you describe. This is where the saxophone can be very vocal in nature. I am assuming those articulations are how you would sing it if it could be sung.

DF: It almost needs to have words.

AM: With that theme and the early-Renaissance style theme, is there any source that you've taken these from?

DF: No. It's just a general style thing. I like writing my music that is referential in style.

AM: You mentioned rhythm. Specifically in *Sky Scrapings*, the hemiola is evident even from the first bar. Is there any particular weight that you emphasize with the 4:3 hemiola? Is that significant for you? It is found in all four movements.

DF: No. There's a lot Elliott Carter like rhythms. Basically, I feel the rhythm in Mozart or Beethoven is more interesting than modern. It's the way the ear understands the relationship between a particular metrical grid that a listener has and how these notes create counter emphases to that grid. I realize that so much of my music is [four sixteenth notes with the third as a rest and the last sixteenth accented]. I feel that's something that a listener can hear with a certain sense of hierarchy.

The Spectrum of Fifths and this way of looking at rhythm are tied to the same basic principle: what we should be interested in is people being able to recognize relationships. When you are talking about meter and rhythm, it's the relationship between a pattern of notes, or articulations of notes, or articulations of time, against a metrical grid, a metrical presupposition so that the listener is tapping their foot one way but the music is coming in in relationship to that, but if you have either one without the other, it's meaningless. The meaning comes from the relationship between the way the patterns articulate time and your sense of time being measured metrically.

AM: How do you title your pieces? What is the significance of the titles of *Sky Scrapings* and its movements as well as *Louder than Words*?

DF: I have a list of titles—I've got about two hundred of them. I like words, and I like strange words that can be interpreted lots of different ways, words that have a funny twist to them, maybe something that has a little pun involved in it. I have a fascination with particularly titles. I'm not a poet, but I like titles. My only vestige of poetry is titles. I like to think about how a title can in itself sort of be an interesting idea. When you think of a skyscraper, when you think of how the sky gets scraped and leaves some sort of impressions in the sky. That just sounded like a really fascinating collection of words, those two words together, and thinking of it as a suite of pieces.

It's hard, sometimes the titles come after the piece, even though I've got this enormous collection of titles that I can draw them from, sometimes I'll go and I'll look at that collection of titles and say, "Oh, let's write a piece using this title." A lot of times there isn't anything in that collection that fits what the piece is about, so I have to sort of spend a bit of time, down time from the music and thinking about words and meanings. It's important for me to come up with a title that's somehow intriguing and also doesn't make false leads. I find that in doing masterclasses with composers, I've found that they'll give their piece a title, and the piece doesn't have anything to do with the title. I find that disturbing. It seems to me that the title has to be something that gives the listener a clue about how the piece should be perceived.

All of these titles, for *Sky Scrapings*, definitely are very important as far as how the five movements of the piece progress and what goes on inside of them.

AM: So, the idea of *Transient Fixations*? This idea of being tethered to this rondo-esque form I can see being the fixation, and certainly the themes that return each time. And Transient related to?

DF: Transient means to just keep moving around, not fixed. There's almost sort of an oxymoron. It's a fixation that has a certain stick-iness to it, that it's always been there, but it's moving around. Transient to me implies that it disappears—now you see it, and now you don't. It's a little bit of an oxymoron in that things appear and disappear in ways that are unpredictable—so that's the transient quality. There is a sense of fixation in that it becomes almost obsessive-compulsive and focused on these things.

AM: We had a chance already to talk about the *Hypertoccata*. With the *Colliding Cantilenas*, that's pretty obvious—a mash-up and juxtaposition of different styles.

DF: Yeah.

AM: The fourth movement is titled *Gathering*. Can you speak about the title?

DF: As much as I like to do things that are counter-traditional, the one thing that I don't ever seem able to escape in a piece is the sense that somewhere—way past the Golden Mean, more like eighty to ninety percent into the length of the piece—that you've got to feel a sense of arrival. Somehow I feel I am just stuck in that, and I can't imagine a piece working without that. I've just decided, "Well, that's the way music has to feel to me, and most pieces seem to work that way." So, somewhere in this five-movement piece, I thought there had to be the sense of everything coming together. Not necessarily a return of all of the material, but a sense that the motion, the collection of the music starts to gather to a final destination point. Again, gathering to me is a little bit of a double meaning, because in one sense, a gathering is a collection of ideas—there is that in the form of the piece, there is a sense of moving from one idea to another, as if you are collecting various things and putting them together—but there is also this sense of gathering like a storm gathering. It's accumulating, it's building to something and finally arriving at the destination point, the point of release, the climax of the piece.

AM: Thank you. Can you speak to the last movement? Obviously it is the send-off or the aftermath, per se. It is an interesting final movement.

DF: Yeah**.** It is a little bit stolen from *Abbey Road*. One of my favorite things in the Beatles' album organization is the way *Abbey Road* sort of ends with this almost too pious—in the end, the love you take is equal to the love you make—almost this big sort of "Amen," glorious kind of ending. And then there's an enormous twenty-second pause, and you think the album is completed, and then you hear this little ditty at the end—"Her majesty's a pretty nice girl…"—so that little ditty at the end, that cutting against that whole pomposity of everything that came before and just saying, "Let's get real here: it's just life, guys. It's sweet, and walk away with a smile." I really loved that thing, and it seems counter to the romantic idea of what the sonata or the symphony is all about. I like the sort of modernist sensibility to it. It's not ironic—it's really sweet. I think it seems like a nice little gesture just to say goodbye to the audience. It's a tune you can hum, short and unpretentious. I've done that with several pieces. I enjoy that little sense of leaving the piece that way.

AM: Specifically with this piece, having been written for Rousseau and knowing that this was more of the "concert" saxophone work, was there anything you imposed on yourself to write perhaps a little bit more conservative or strict for this particular performer? Was there anything because it was written for Rousseau who is the quintessential classical saxophonist?

DF: Everything you've said is exactly right on the money. I think of Gene as being this elegant gentleman. *Killing Time* was the last sax piece I wrote before this, and that was for Allen Rippe, who is just the absolute opposite of Gene. Almost of my saxophone music up to *Sky Scrapings* was music that I really couldn't picture Gene playing. I decided that it was time to write a saxophone piece that had some of that elegance and classical quality, but still had the kind of edge that I wanted to have in my music—to still not make it too polite. *Sky Scrapings* is an attempt to capture what I think is the essence of my musical personality in a way that would still feel comfortable for Gene's character to perform.

AM: Coupling *Sky Scrapings* with *Louder than Words*—how would you place them in your output? Are they wholly in line with the progression of your compositions? Is there a particular place that you put these pieces or a certain period? They are both composed closely together—1997 and 2001. Is there anything about this time frame?

DF: I don't think so. This idea of combining the raw, elemental, rock and roll, noisiness that I like in music with a little more refinement and elegance. Maybe because the initial impetus for *Louder than Words* was going to be a bassoon, saxophone, and piano piece—there is a certain sense of making sure the ideas could work with a bassoon as well as a saxophone. In one sense I could say that they both represent a little bit of neoclassicism. I can't really point to earlier works that are in that same vein.

It's funny—I've been writing music for fifty years now, I have compositions that I feel are pretty much me. I don't know whether I should feel bad or good about the fact that there's not an awful lot of period changing. I can't really say "and then I went through this style, and then there was this style"—I don't see very much of that happening. Every now and then I should try to write a piece that is not like anything else I've ever written. But generally it could have been the same kind of thing if I tried to do that twenty years ago or something.

AM: If we look toward the trio in terms of the significance of title, is there anything specific that this came from?

DF: I think *Louder than Words* may have been one of those titles that I had in my title collection that I thought fit the kind of feeling I wanted on this piece, which is that the music has a certain kind of raw energy to it that goes beyond the ability to articulate it any other way. I liked what that title represented, and it seemed like this was a piece that would be an appropriate manifestation of that idea.

AM: And now the specific quotation of the Mozart Piano Concerto. When I had spoken with you in your home, we had talked a bit about your background. If I'm correct, this was the same piece that you played—the K.466—with the Pittsburgh Symphony. Is that correct?

DF: Yeah, that's right, although I didn't play that movement. I played the first movement with the symphony. But I had the whole concerto learned, but their concert series allowed you to just play one movement.

AM: Right. Certainly within that piece the theme you use comes out—you describe it as "continuity through interruption." Is there any significance beyond the fact that obviously this is a piece you have lived with and have known throughout so much of your life. I thought that was interesting that it was the same piece, although not the same movement.

DF: Yeah. Basically the way you said it is the way it feels to me. It is something I've always—it's a moment when that theme comes in the piece, something I first experienced as a high schooler, it's just a great, wonderful thing. My whole life, probably just as much now, I've always felt second movements were a little bit of a bore. They were the obligatory "You have to write some slow music." I always liked the fast music much better. If fact, I had a recording of Beethoven's Ninth where I left out the third movement because I just couldn't sit through that. I wanted to get right to the last movement.

AM: It is a long movement.

DF: Yeah. It goes on and on and on. Now I appreciate what a wonderful, beautiful movement it is. These slow movements of Mozart pieces sometimes seemed a little bit—they're beautiful, wonderful music, but it never really excited me that much. And when he puts this fast section in the middle of that slow movement, I thought "Alright! This is really what I love, what I think music ought to do." I guess I just got to the end of that tune that happens right before it, and there's this sense that when you get to that moment, how do you break that spell? And I felt something had to break the spell that was intrusive in the way the Mozart was, and then I heard the Mozart coming afterwards, and I thought, "That works for me."

AM: But you transposed it.

DF: Yeah, it wasn't in the right key.

AM: There certainly are active composers that are not performers. Especially as of late you have been doing both. Is there any influence that your role as performer may affect your role as composer?

DF: Absolutely. I think it's totally part of my personality. I don't think I could possibly be anything like the composer I am if I weren't totally informed by getting up there and playing. More than anything else, and with these two pieces especially, is chamber music. It's the realization of what it is like playing music with somebody else and how your ear has to move away from your performance to matching your collaborator. I think that's something that a lot of composers don't understand when they're writing piano music in collaboration with other performers—if they don't play a lot of chamber music, I think composers just can never really grasp the difference

between playing by yourself, playing your own music or even writing music for a particular instrument and the experience of trying to make that come together. I can remember my first experience was playing chamber music, how I practiced the part, and then I'd realize that something was missing there, and then I kept thinking together with the violinist, then suddenly it would become a whole different thing. I think basically it means making sure that when you write piano parts into chamber music that you leave it incomplete, that it doesn't try to do everything by itself, that it's basically something that complements the collaborator.

AM: One term that you talk about is "information density." Can you speak either broadly or specifically about the concept of information density and the perception of the listener, in both *Sky Scrapings* and in the trio. Is there anything specifically that you seek with that?

DF: I think basically that ninety percent of my compositional thought is about information density. Once you have the ideas, how do you create an experience for the listener? For me, that experience is all about timing, and timing expresses itself in the way information is perceived. Whether it's realizing you suddenly slow the density down so that you start savoring particular aspects of the music.

For example, at the beginning of *Louder than Words*, it starts out with basically just this wave, this crush of information: noise is coming out, accents are coming from all over the place. You shouldn't be able to hear the pitches. It just becomes almost the kind of music where you can't hear the notes and you don't care about them—you just feel it sort of carry you like a big storm. And then certain elements start to come to the forefront so that you begin to recognize little tunes, you start to hear imitations of things. And then that whole idea of how the piece begins is built around the experience of a listener sitting and listening and wondering what they are going to hear, and then they get crushed by this density of sound that finally begins to start becoming clearer and clearer until you find yourself finally into that world. It's introduced by a "baptism by fire." It's hard for me to separate any particular moment because everything is about that.

It's about how long you hold onto something before you let it go. When you go one thing from another, how sharp are the edges, how sharp are the contrasts between things, when do you need counterpoint, when do you need harmonic activity, when do you want rhythm. I think part of the information is not just sheer density on a two-dimensional scale, but I think music is basically four- or five- or six-dimensional. That as you're perceiving it, you're hearing—sometimes articulation is becoming important, sometimes the melody becomes important, sometimes the harmony becomes important—all of these things operating in their own dimension but working in tandem but reorganizing themselves in their hierarchy, in their significance, and how that hierarchy is being articulated. To somehow have a five-dimensional world and see the experience that the listener goes through hearing a piece of music, that's what I think composition is working in that sphere.

AM: It almost seems there are times, in terms of the information, times when there can be so much information as to have the effect of resetting. I think in the trio in Part Two, you have these "cataclysmic" moments that just seem to be sensory overload; everything in all three parts are just at their max to then usher in something totally unexpected, something fresh. But because of that cataclysm, it kind of wipes the slate clean. Specifically at bar 530 that then ushers in this troubadorish, rolling theme. There's no transition into it, and it is that cataclysm.

DF: Right. That's exactly dead on. That's the whole strategy. The troubador theme, that's the high spot, at least in terms of tunes in the piece. That's again that place where I wanted everything to sort of come together, and to find the context for it, I felt that using those cataclysms to wipe the slate clean and start fresh, that's exactly it.

AM: You had mentioned that you prefer being called a metrical composer versus tonal or atonal. We've talked quite a bit about the perception of meter and processing of time. Specifically as I go through the movements and see a challenging chord that may defy labeling, how best would you recommend analyzing your pieces?

DF: It's a case-by-case scenario. I've opened *Sky Scrapings* to the first page and whether there's any way of looking at the chords in the piano. In the third movement, the lounge piano, those really are based on functional jazzy chord progressions.

AM: Would you be comfortable with it being analyzed in jazz terms, like Ab major sharp eleven?

DF: Yeah, I think I would. Always with some added things to give them their own personality, have semi-familiar chords but make them heard in a different light, either by the progression or by added tones. A lot of the stuff that doesn't really belong in the standard vocabulary is because of voice leading. I like to add a lot of chromatic voice leading that leads to interesting sonorities that you wouldn't arrive at except because of the voice leading.

AM: Would you say that you still follow, even when writing highly chromatic music, would you still say that key area is an important consideration as you compose?

DF: No. I think there's a need for there to be some grounding for listeners, so the listener can actually feel like there's moments, at least, where they can recognize a key center, or if the pitches are related to a certain tonic, but I'm always looking to skew that a little bit, and it may move in directions that you may not expect it to go. The beginning of the third movement of *Sky Scrapings*, that should always feel like it is moving, so it's almost continually in some sort of modulation rather than settling down in a particular key area.

AM: When we get to the theme in the third bar, I am assuming this is some type of Church mode. Is that accurate?

DF: That's definitely referencing fourteenth-century music. My fascination with that music is how chromatic it can be. It's modal because it comes out of the modal language of the early Gothic period, but when you get into the late Gothic, when you get into Machaut—there's a chanson by Solage that almost goes through the circle of fifths, and it's about people smoking, and the whole idea is to make it get smokier and smokier as he keeps adding more and more flats. It's just a really bizarre thing. We're talking about 1380 when it was composed. So it has that sort of innocent charm of modal music, but it keeps getting twisted, and I think I was imitating that feeling in this tune that starts out very Mixolydian, but then you introduce the Bb and the sequencing and it keeps getting flatter and flatter as it sequences, but ends with this little parody of a Landini cadence with the leading tone. It's based on what I'm fascinated with with harmony of the fourteenth century.

AM: Thank you for your time. It's been very helpful to talk with you about these two pieces.

APPENDIX 2: WORKS FOR SAXOPHONE

Freund, Don. *Killing Time*. amplified alto sax, amplified piano, and tape. Lauren Keiser Music Publishing: 1980.

_____. *Edge*. Saxophone Quartet. 1984.

_____. *Episode*. alto sax and Casio MT 70 synthesizer. 1985.

_____. *Winter Canons (The Synergism Version).* flute, violin, alto sax (or clarinet), and synthesizer. 1986.

_____. *Elles (Toulouse-Lautrec): music for a lithographic slide show*. violin, alto sax, horn, and synthesizer. Lauren Keiser Music Publishing: 1989.

_____. *The Pachelfreund Canon No. 4* from *Winter Canons*. flute, violin, alto sax (or clarinet), and synthesizer. 1990.

_____. *The White Butterfly (after the painting by Odilon Redon)*. violin, alto sax, horn, and synthesizer. 1990.

_____. *Passages: Six Movements for Dance*. alto sax, horn, and synthesizer. Lauren Keiser Music Publishing: 1991.

_____. *Good Morning, Melbourne*. violin, flute, clarinet, alto sax, horn, trombone, and synthesizer. 1992.

_____. *Southwinds*. piccolo, 4 flutes, alto flute, 2 oboes, 5 clarinets, 2 horns, tenor and baritone sax, and bassoon. 1994.

_____. *Rough and Tumble*. clarinet (or alto sax), trumpet, piano, and percussion. 1996.

_____. *Sky Scrapings*. alto saxophone and piano. 1997.

_____. *Louder than Words*. alto sax (or trumpet), tenor sax (or bassoon), and piano. Lauren Keiser Music Publishing: 2001; trumpet version, 2003.

_____. *Flute Concerto in Three Reels.* Flute solo, Orchestra (WW2222+ASx, Brass 2211, Strings). 2003.

_____. *ON AGAIN, off again.* alto sax solo. 2004.

_____. *Sunscapes: Concerto for Alto Saxophone and Orchestra.* Lauren Keiser Music Publishing: 2006.

_____. *Ornery Prelude.* flute, tenor saxophone, trumpet, bass trombone, percussion, violin, and cello. 2011.

_____. *No Pressure to be a Giraffe...* flute, clarinet, alto saxophone, and cello. 2014.

_____. *Random Acts of Kindness*. soprano saxophone and piano. 2015.

APPENDIX 3: DISCOGRAPHY

Backyard Songs:

Freund, Don. *Jubal Songs.* The Jubal Trio. Composers Recordings Inc. 738. CD. 1997.

Breezeworks:

_____. *New Vintage—Music for Trumpet and Organ*. Keith Benjamin and Melody Turnquist. Gothic Records 49127. CD. 2001.

Dissolving Music:

_____. *The Music of Don Freund, Vol. 1.* Indiana University Ensembles, conducted by Don Freund, Paul Biss, and David Dzubay. IUSM-10. CD.

Hard Cells:

_____. *New Music from Indiana University, Vol. 1*. Indiana University New Music Ensemble, conducted by David Dzubay. IUSM 05. CD. 1997.

Jug Blues & Fat Pickin':

_____. *Mountain Music.* The University of Florida Wind Symphony, conducted by David A. Waybright. Mark Records. CD. 2002.

_____. *Paradigm*. Cincinnati Wind Symphony, conducted by Eugene Corporon. Klavier 11059. CD. 1995.

Killing Time:

_____. *Saxophone Sampler*. Allen Rippe, Don Freund. FreundWorks. CD. 2002.

_____. *Sky Scrapings: Saxophone Music of Don Freund*. John Sampen, Don Freund. Arizona University Recordings AUR 3126. CD. 2007.

Louder than Words:

_____. *Louder than Words: Music for Two Saxophones, Piano, and Vibraphone*. Susan Fancher, Steven Stusek, Inara Zandmane. Red Clay Records RCR 001. CD. 2006.

_____. *Pas de Trois: Music by Bernard van Beurden, Jindrich Feld, Don Freund, David Froom, and Perry Goldstein*. Kenneth Tse, Benjamin Coelho, Alan Huckleberry. Crystal Records 358. CD. 2007.

_____. *Sky Scrapings: Saxophone Music of Don Freund*. Joseph Lulloff, Barrick Stees, Jun Okada. Arizona University Recordings AUR 3126. CD. 2007.

Madame Bovary Ballet Suite:

_____. *The Music of Don Freund, Vol. 1*. Indiana University Ensembles, conducted by Don Freund, Paul Biss, and David Dzubay. IUSM-10. CD.

Pentecost:

_____. *New Music from Indiana University, Vol. 2*. Indiana University New Music Ensemble, conducted by David Dzubay. IUSM 08. CD. 1998.

Radical Light:

_____. *The Composer's Voice: New Music from Bowling Green.* Bowling Green Philharmonia, conducted by Emily Freeman Brown. Albany Records. TROY 321. CD. 1999.

Rough and Tumble:

_____. *Pastiche.* Pastiche Ensemble. Innova. CD. 1998.

Sky Scrapings:

_____. *Saxophone Sampler*. Eugene Rousseau, Don Freund. Bloomington, IN: FreundWorks. CD. 2002.

_____. *Sky Scrapings: Saxophone Music of Don Freund*. Thomas Walsh, Don Freund. Tucson, AZ: Arizona University Recordings AUR 3126. CD. 2007.

Soft Cells:

_____. *The Music of Don Freund, Vol. 1*. Indiana University Ensembles, conducted by Don Freund, Paul Biss, and David Dzubay. IUSM-10. CD.

Sonapartita (Noch Nach Bach):

_____. *Life Goes On: The Music of Don Freund, Vol. 2.* Steven Moeckel and Don Freund. IUSM-014. CD.

_____. *Suites and Partitas of Modern Times*. Daniel Rubinstein and Muhiddin Durruglu-Demiriz. Talent Records DOM 2910 125. CD. 2006.

Sonatina—Spring 1967:

_____. *Life Goes On: The Music of Don Freund, Vol. 2.* Steven Moeckel and Don Freund. IUSM-014. CD.

Triomusic:

_____. *Landscapes of the Mind II.* Marga Richter and Don Freund. Leonarda 122. LP. 1984.

_____. *The Verdehr Trio: The Making of a Medium, Vol. 4.* Walter Verdehr, Elsa Ludewig-Verdehr, Gary Kirkpatrick. Crystal Records 744. CD 1996.

_____. *Viklarbo Chamber Ensemble: Schickele-Dahl-Freund-Rosza.* The Viklarbo Chamber Ensemble. Raptoria Caam. RCD 1005. CD. 1995.

Ukrainian Fantasy for Violin and Collage Tape:

_____. *Life Goes On: The Music of Don Freund, Vol. 2.* Steven Moeckel and Don Freund. IUSM-014. CD.

Viola Concerto:

_____. *The Music of Don Freund, Vol. 1.* Indiana University Ensembles, conducted by Don Freund, Paul Biss, and David Dzubay. IUSM-10. CD.

BIBLIOGRAPHY

Caldwell, John. "Toccata." *Oxford Music Online*. Oxford University Press. Published January 2001. Accessed May 17, 2013. http://www.oxfordmusiconline.com/subscriber/article/grove/music/28035.

Freund, Don. *Backyard Songs*. Bloomington, IN: Freundworks Publishing, 1990.

_____. *Beyond the Brass Gates*. St. Louis, MO: Lauren Keiser Music Publishing, 1998.

_____. "Composition Lessons with J. S. Bach." Youtube.com. http://www.youtube.com/watch?feature=player_embedded&v=7vuL8Ifl7bM (accessed May 31, 2012).

_____. *Cello Concerto*. Bloomington, IN: Freundworks Publishing, 1979.

_____. *Earthdance Concerto*. St. Louis, MO: Lauren Keiser Music Publishing, 2001.

_____. *Edge*. Bloomington, IN: Freundworks Publishing, 1984.

_____. *Elles (Toulouse-Lautrec): Music for a Lithographic Slide Show*. Bloomington, IN: Freundworks Publishing, 1989.

_____. E-mail message to author. May 13, 2013.

_____. E-mail message to author. May 29, 2013.

_____. E-mail message to author. November 17, 2015.

_____. *Episode*. Bloomington, IN: Freundworks Publishing, 1985.

_____. *Fanfare for Violas*. Bloomington, IN: Freundworks Publishing, 1995.

_____. *Flute Concerto in Three Reels.* Bloomington, IN: Freundworks Publishing, 2003.

_____. *Good Morning, Melbourne*. Bloomington, IN: Freundworks Publishing, 1992.

_____. "Guiding Young Composers." *Philosophy of Music Education Review*, Vol. 19, No. 1 (Spring 2011): 67-79.

_____. *Hard Cells*. St. Louis, MO: Lauren Keiser Music Publishing, 1989.

_____. "Instrument Studies for Eyes and Ears 2006." Indiana University. http://www.music.indiana.edu/department/composition/isfee/ (accessed June 1, 2012).

_____. Interview with author. Tape recording. Bloomington, June 20, 2010.

_____. Interview with author. Tape recording. Bloomington. June 12, 2013.

_____. *Jug Blues and Fat Pickin.'* St. Louis, MO: Lauren Keiser Publishing, 1986.

_____. *Killing Time*. Bloomington, IN: Freundworks Publishing, 1980.

_____. "*Killing Time*, amplified alto sax, amplified piano, and tape (1980)." donfreund.com. http://donfreund.com/?page_id=58#KILLING_TIME (accessed June 1, 2012).

_____. *Louder than Words*. Bloomington, IN: Freundworks Publishing, 2001.

_____. "*Louder than Words*, alto sax (or trumpet), tenor sax (or bassoon), and piano (2001; trumpet version, transcribed 2003)." donfreund.com. http://donfreund.com/?page_id=58#LOUDER_THAN_WORDS (accessed June 1, 2012).

_____. *No Pressure to be a Giraffe...* Bloomington, IN: Freundworks Publishing, 2014.

_____. *ON AGAIN, off again.* Bloomington, IN: Freundworks Publishing, 2004.

_____. *Ornery Prelude.* Bloomington, IN: Freundworks Publishing, 2011.

_____. *Passages: Six Movements for Dance*. Bloomington, IN: Freundworks Publishing, 1991.

_____. *Passion with Tropes*. Bloomington, IN: Freundworks Publishing, 1983.

_____. *Pentecost*. St. Louis, MO: Lauren Keiser Music Publishing, 1980.

_____. *Radical Light*. St. Louis, MO: Lauren Keiser Music Publishing, 1990.

_____. *Random Acts of Kindness*. Bloomington, IN: Freundworks Publishing, 2015.

_____. *Rough and Tumble*. Bloomington, IN: Freundworks Publishing, 1996.

_____. *Sky Scrapings*. Bloomington, IN: Freundworks Publishing, 1997.

_____. "*Sky Scrapings*, alto saxophone and piano (1997)." donfreund.com. http://donfreund.com/?page_id=58#SKY_SCRAPINGS (accessed June 1, 2012).

_____. *Southwinds*. Bloomington, IN: Freundworks Publishing, 1994.

_____. "Spectrum of Fifths Part 1a: Introduction." Youtube.com. http://www.youtube.com/watch?v=Yga8EEAQFqM&feature=player_embedded (accessed May 13, 2013).

_____. "Spectrum of Fifths Part 1b: Colors." Youtube.com. http://www.youtube.com/watch?v=ks7VanTL83g (accessed May 13, 2013).

_____. "Spectrum of Fifths Part 2: Modes." Youtube.com. http://www.youtube.com/watch?feature=endscreen&v=tKQtQVTmbJo&NR=1 (accessed May 13, 2013).

_____. "Spectrum of Fifths Part 3: Songs." Youtube.com. http://www.youtube.com/watch?v=evw_rwNi5PY (accessed May 13, 2013).

_____. *Sunscapes: Concerto for Alto Saxophone and Orchestra.* Lauren Keiser Music Publishing: 2006.

_____. *The Pachelfreund Canon No. 4* from *Winter Canons*. Bloomington, IN: Freundworks Publishing, 1990.

_____. *The White Butterfly (After the Painting by Odilon Redon)*. Bloomington, IN: Freundworks Publishing, 1990.

_____. *Triomusic*. Bloomington, IN: Freundworks Publishing, 1980.

_____. *Winter Canons (The Synergism Version)*. Bloomington, IN: Freundworks Publishing, 1986.

Latham, Alison. "Cantilena." *Oxford Music Online*. Oxford University Press. Published January 2011. Accessed May 17, 2013. http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e1133.